THE NEW YORK

DRAMATIC MIRROR.

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"THE PLAY'S THE THING"

BY EDWARD FULLER

Of the many changes in theatrical methods which the decay of the old stock company and the growth of traveling combinations have brought about, not a few have been inevitable and even in the line of progress. Whether the English stage, on the whole, has gained or lost in artistic elevation by the process is obviously an important question; for my own part, I have no hesitation in saying that the loss outweighs the gain. But it is only a single phase of that question which I propose to discuss now; and if, after thus narrowing the inquiry, I am still unable to reach a result satisfactory to the readers of THE DRAMATIC MIRROR, perhaps I may nevertheless suggest a line of argument for others to follow out to better advantage.

No one needs to be reminded of the increasing importance of the actor. This is, in part, a consequence of the larger share which the drama itself is beginning to occupy in the daily life of the world; but it is also to be attributed, in some degree, to a new conception of the relations between the actor and the drama. This conception would have been quite impossible in the days of the stock theatre; it is a direct outgrowth of later methods; it descended from the "stars' and it is an important article of faith in stellar philosophy. For now we see that on the stage of today the play is no longer the thing, but the player, art is less than the artist, and the work of art is sacrificed to its interpreter.

That this is a reversal of the conditions which ought to obtain all earnest students and lovers of the drama must admit. It will inevitably be fatal to healthy growth; and whatever does not grow is pretty sure to decay.

Our English stage is rich in accepted classics, many of which it unaccountably neglects. But it can never be truly a mirror of human thought until it adds to Shakespeare and Goldsmith and the rest, contemporary dramatists who shall be to our day what they were to theirs. I do not mean by this, of course, that we are to expect another Shakespeare or even another Goldsmith, or that we are to decry men of less genius. The point I wish to make is that if we are to achieve any progress at all in dramatic art, the life of to-day, the world about us, must find adequate expression in it. The great names of the past will not by themselves support the drama as an active literary force. Therefore, growth is an essential condition; and growth is not stimulated most successfully by exaggerating the position of the actor. Putting the cart before the horse was never an aid to progress—except, perhaps, progress backwards.

It is certainly no part of my purpose to underestimate the value of the actor's work. It goes without saying, indeed, that he is as necessary to the play as the play is to him. Furthermore, his profession deserves respect and honor from thoughtful people. It has its discouragements and its penalties; but it also has its encouragements and its rewards. In one sense, therefore, the importance of the actor cannot be too fully recognized. But the unwarranted appreciation, the sham worship, of which there is now so much, must be regarded as degrading rather than ennobling. I am not speaking of the social side of the actor's life; we are not in any great danger of paying overmuch homage to genius. Besides, if our lions are mock lions, if they wear their mane *en papillotte*, as Tennyson said of Bulwer, we do not long ask to hear them roar. What is to be deplored is the false ideal of the actor's art. That art is in itself so noble and beautiful that it needs no fictitious advantages; it should rest simply upon the solid basis of truth. When it is regarded as an end, and not as a means, it is perverted and debased. In other words, when the play exists for the actor and not the actor for the play the vital principle of drama is transgressed.

It should be the glory of the actor that he is an interpreter—that he can infuse the bodiless creations of the dramatist with life and vitality. But it is no particular credit to a man to have a personality which interests or amuses people, and about which any journeyman-playwright can build a structure of situations and climaxes. Such a conception of his art, however, is only too common with the actor of to-day; and, therefore, we read that Mr. So-and-So (or Miss So-and-So, if you like) is greatly pleased with his new play, in which he has a part that "fits him like a glove." In the stock company, parts cannot always fit like gloves, and so the artist is trained to play many parts and to express character in more than one of its forms of manifestation. In the traveling combination a single part is taken for a season or longer; possibly there may be a "repertoire" of half a dozen plays; but in any case the beginner gets little that can fairly be called education. The result is that merits and defects are about equally cultivated, and that earnestness becomes sometimes almost as deplorable as indifference; and this evil, serious as it must be under any circumstances, is aggravated when the plays are written almost with a single eye to the personal peculiarities of those who are to act them. Long runs are no doubt inevitable; it is useless to protest against anything that is profitable. I fail to see any sufficient reason, however, why honest workmanship in the dramatist and serious study in the actor should be sacrificed.

It is quite possible that at no period in the history of the stage have there been better actors than there are now. But are our methods of training and education to be compared with those of our fathers? That is the question which we must answer before we can be quite confident as to the future of the stage.

If we have retrograded rather than advanced in this respect, the reason is not to be found in the indifference of the public. The importance of the actor, as I said at the outset, has never been more generally recognized, and the interest in the stage, even to the smallest details, has never been more nearly universal. The trouble is that our audiences are for the most part uncritical, and do not care what goes on before them if only they are amused. Mr. Roscius, we will say, amuses them; no one else can vault over a sofa with more agility than he, and no one else can wink at the cornet-player in the orchestra with half so ludicrous an effect. They do not reflect that Mr. Roscius has been trying conclusions with the furniture and exchanging confidences with the orchestra in every play in which he has appeared, and that, although he may be a very funny fellow, he is, for all the proof he has offered to the contrary, a performer rather than an actor; in other words, we do not know what he might do if he should sometime attempt really to impersonate a character—possibly even somewhat foreign to his own nature—instead of fitting every character to his own more or less agreeable personal peculiarities. So long, however, as he can find dramatists willing to write up to, or down to, Mr. Roscius the man, he is, perhaps, to be pardoned for not exerting himself as Mr. Roscius the actor.

The stock company is by no means a positive remedy for the Roscius idea of art; but it is, at least, an influence in the right direction. So, too, the occasional performance of a Shaksperean play or of one of the old comedies recalls the mind of the actor to the fact that his art is not merely one of expression, but one of interpretation as well. Unfortunately, however, the taint of an excessive estimate of personality has pervaded in some measure the modern performance of the Elizabethan and the Georgian drama. It is easy to recall instances. The recent production of Richard III. in New York is one. How many of the actors who took part in it showed an intelligent conception of the methods of interpretation which should be employed in such a play? How many, indeed, manifested any capacity at all for the poetic drama? It would be unfair to single out this production for censure; we have seen many worse, some of them, like Mrs. Potter's Antony and Cleopatra, beneath contempt.

The difficulty of finding among our younger actors those who can adapt themselves to conditions outside of their experience in the modern play is a very real one; and it is a difficulty which is evidently increasing rather than diminishing. No single cause will explain it; but the fact that the play is so often overlooked for the actor, at least helps us towards an explanation. The responsibility lies quite as often before as behind the curtain. When Mr. Irving brought out Macbeth in London, for example, too few of the critics had either the insight or the courage to deal with Miss Terry's singular misconception of the character of Lady Macbeth. Very possibly it was all that Miss Terry could do with a character entirely outside of her artistic range; and if this had been said no one would have grudged her the praise. But her admirers in the press went beyond this. They constituted themselves a tribunal, not upon Miss Terry's acting, but upon the character which she essayed, and came to the luminous decision that all past conceptions of Lady Macbeth were wrong and that she was on the whole rather a tender and tearful creature who only incited Macbeth to murder Duncan because she was fondly anxious for his advancement. They cast tradition and Shakespeare's text to the wind, and putting Miss Terry in the scale against Mrs. Siddons, Cushman, Ristori, Madame Janauschek and the rest, declared that she outweighed them all. Could anything be more fatal to a proper understanding of Shakespeare? Could anything be more damaging to the influence of dramatic criticism, than such a position as this? How the true artist shines in comparison in Madame Modjeska's interpretation of the same part, which, unsatisfying in the strongest passages as it is, is yet just and adequate in conception and may be followed with singular interest and pleasure by those who recall most vividly the work of her great predecessors.

The names of Madame Janauschek and of Madame Modjeska, indeed, suggest concrete instances of the value of that training in dramatic art which the methods most in vogue upon the English stage make it so nearly impossible to obtain. I refer to them not because I wish to make invidious comparisons, or because the great artists to whom I have already referred would not suffice equally well as examples; but their work—especially in the Shakespearean drama—seems to me the more noteworthy because they are foreigners and because they have had to surmount difficulties of expression as well as difficulties of interpretation.

In the case of Madame Janauschek's acting nothing is more surprising than the sweep and variety of her work; it is not only founded in genius but it is developed by the widest command of all the subsidiary resources of art. If she had given us nothing but Medea and Brünilde and parts of similar scope, her right to be ranked with the great ones of the stage would still be unquestionable. Add to the classical tragedy of Medea, however, the romantic tragedy of Lady Macbeth, the melodrama of Zillah, the quiet domestic touch of the countess in Mother and Son, the weird and uncanny supernaturalism of Meg Merrilies, the society drama of Lady Dedlock and the soubrette flavor of Hortense, and consider how sharply and distinctly one character is defined from the other, how a strong personality is yet "subdued to what it works in, like the dyer's hand,"—then, perhaps, we may begin to understand the possibilities of dramatic art and the advantages of cultivating it by the methods too often, alas! confined to foreign schools in these days.

If Madame Modjeska takes lower flights than Madame Janauschek—to paraphrase the well-known comparison—she is yet quite as long on the wing; her range is as varied, even if it falls below the supreme genius of her sister artist. And yet, as a remark of mine has already indicated, the personality of these two actresses is quite as pronounced as that of those who have parts written for them and whose plays fit like gloves.

It will be seen, therefore, that individuality in the actor—even conspicuous individuality—is by no means a disadvantage; indeed, the reader has strangely misunderstood me if he thinks that I am arguing in favor of so monstrous a proposition. Weak and flabby correctness, mere intellectual appreciation, even does not make a good actor. Temperament, sincerity, sensibility—what is art of any kind without these? But there is danger of confounding temperament with eccentricity, sincerity with crude methods of impersonation, sensibility with quickness of apprehension. This is why we have so much good acting in the rough, so little that reaches the imagination through the finer resources which it is given to the artist to use. Many a young artist with a manner worth cultivating by right methods has fallen into a mannerism hardened and made disagreable by wrong methods.

Of course this is not always the case. I should be sorry if any one were to accuse me of saying that we have no great artists of native birth or that many of those who have not yet achieved greatness have not greatness in them. Many actors and actresses have resisted the tendencies of the time and have held their art in reverence; many, too, by mere force of character, by the divine spark of artistic intuition, have escaped the pitfalls into which the unwary fall. That their tendencies and these pitfalls exist, however, is only too plain. They are to some extent inevitable; every change in the circumstances under which the artist works brings disadvantages along with advantages; the problem for him to consider is how to escape the one and enjoy the other.

It is easy to see the effect of the theory that the actor is everything and the play is nothing upon, the dramatic literature of the day. No one need be surprised to find plays written to order lacking in inspiration. When the writer is thinking only of his 'star," how can he escape throwing his ideas of artistic unity to the winds? The modern drama, for the most part, is developed from without rather than from within; it exists to display personal characteristics, to utilize situations of scenic rather than dramatic value. As a natural consequence, those playwrights who have really contributed anything to the literature of the stage within the past two decades may almost be counted upon the fingers of one hand. Here in America, we have Mr. Bronson Howard, although even his work does not strike one as always worthy of his talents. In England there is Mr. Pinero and Mr. Gilbert.

Mr. Pinero has not been quite impeccable in respect to doing his best always. If he wrote Sweet Lavender and The Weaker Sex and The Profligate he also wrote Dandy Dick and The Schoolmistress. But surely no other dramatist has done more of late to give the modern English stage a literature than he. In such a play as Sweet Lavender the touch of the artist, as distinguished from the clumsier hand of the mere craftsman, gives distinction even to the slightest situations, the least important passages. That tender and exquisite little scene between Clem and Minnie in the second act is a case in point. Nor can I recall at this moment in any modern play a more beautiful and sympathetic study of a woman's heart than Mr. Pinero has given us in The Weaker Sex, nor a more profoundly affecting and human conclusion than that on which the curtain falls in the same play. Workmanship like this is French rather than English, and I, for one, am heartily thankful that we have such a dramatist among us. But he and the others are the exceptions that unfortunately prove the rule.

Will a realization of the principle that the force and permanency of our dramatic literature must have its direct effect upon the value of the stage, that "the play's the thing" which the actor is to interpret, and not merely the vehicle for showing how clever an actor can be in his own person, with the name on the play-bill the only fictitious thing about him, and that this faculty of interpretation is a nobler gift than merely personal qualities—will a true sense of these things lead to a conviction of the evil tendencies which I have tried to point out? The experiment might certainly be worth trying.

Alfred Ayres will contribute a paper entitled "Does Shakespeare Pay?" next week.

THE NEW YORK
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A FALSE BEACON.

IN his interesting address on the subject of "The Single Tax in its Relation to Art and Literature," before an audience of actors the other evening, Mr. JAMES A. HERNE signally failed to show that there is any relation between the theory to which he is addicted and the worlds of art and literature. In the enthusiasm of his advocacy of Mr. GEORGE'S pet idea he quite overlooked the prime necessity of establishing the connection that the title of his speech directly implied. Indeed, we think that Mr. HERNE would have found this more difficult than he did to urge certain fundamental principles of humanity which are admitted without argument by political economists of all shades, and which cannot be claimed exclusively by the Single Taxites without incurring ridicule.

Mr. HERNE asserted, among other things, that the common laborer patronized the dime museum and the cheap theatre precisely for the same reason that he ate cheap food and wore inferior clothing—he could not afford the best. "Free the man," said the speaker, "and he will think, read and appreciate equally with any millionaire."

Mr. HERNE seems to have forgotten that there is a wide variation in the *genus homo;* that it is not alone the accident of birth but the differences of endowment that regulate men's conditions. If all men were born with exactly the same advantages and precisely the same gifts and capacities; if all men had it in them to command an equal degree of success; if there were no poor men, but only rich men; if, in other words, mankind was universally blessed with identical powers and opportunities, then the race would undoubtedly die off the face of the earth in a single generation, and nature would have to begin afresh her work of æons—the immeasurably slow, laborious process of evolution. Yet this is practically the impossible state of human equality for which Mr. HERNE yearns, and which he sincerely believes would follow the adoption of the Single Tax theory. What DARWIN terms the inevitable and incessant war of nature, is something which he does not think worth taking into account.

It seems to us that Mr. HERNE'S quarrel is really not with existing laws, but with the Creator. To realize his desires a miracle is needed—not an enactment. We would commend to his serious attention the moral contained in Mr. GILBERT'S story of the amiable King, who wishing everybody to be just as rich, exalted and happy as himself, promoted every subject in his kingdom "to the top of the tree." The result of the experiment is thus described:

When you have nothing else to wear
But cloth of gold and satins rare,
For cloth of gold you cease to care—
Up goes the price of shoddy.

In short, whoever you may be,
To this conclusion you'll agree,
When every one is somebodee
Then no one's anybody!

As a matter of fact it is not Mr. HERNE'S "common laborer" whose condition is most deserving of help and sympathy. Under the laws which the Single Tax people condemn so vigorously, labor has become, second only to the railroads, the greatest monopoly in this country. The mechanic has become de-individualized. Men form unions; unions form federations. The majority of the population stand midway between organized labor and organized capital, and bearing the shock of the giant combats of the two they helplessly suffer.

It is neither the "common laborer" nor the bloated monopolist who most needs protection; it is the great army of middle-class men and women engaged in professional pursuits and in mercantile employment that have the heaviest and the painfullest burdens to bear. There are many thousands of moral, intelligent and industrious people in this city who live a hand-to-mouth existence, earning less per annum in professional or business pursuits than carpenters, masons and other classes of mechanics. Generally speaking, the reporter earns less than the printer who sets his "copy," although his work is more difficult and arduous. The comic opera buffoon who "mugs" and maunders his silly lines, and whom Mr. HEARN probably terms a "wage-earner," receives quadruple the salary of the accomplished critic who is compelled to endure and comment on the drivelling exhibition as a matter of duty.

At no time in the world's history, and in no part of the world has common labor ever enjoyed such liberal reward as now and here. And at no time—owing, among other things, to the degenerating influence of its organizations—has labor given so little return in the way of skill and efficiency.

That dramatic art is like all other arts in that its health is not safe and its progress is not accelerated by democratic conditions, is undeniable. The moment that an actor considers his work as "labor" and himself a "wage-earner" that instant the essential artistic spirit leaves him, and he has no longer a right to be rated as an artist.

Good actors are always in demand and are always well paid with few exceptions. In lieu of a deficient supply of good actors, bad actors also find employment when a need of actors of any description arises owing to the rapid growth of the theatrical territory of the country. The bad actors are paid, of course, better than their deserts; not only that, they are paid better than good clerks, good writers, or good salesmen, whose intelligence and expenditure of vital energy are far greater.

If Mr. HERNE is really desirous of learning the causes for stagnation in theatrical business, and the idleness of many professed actors, he has but to consult the general report of theatrical business published by THE DRAMATIC MIRROR a fortnight ago. A survey of that comprehensive summary will prove conclusively that the public throughout the length and breadth of the land has been nauseated with poor plays and silly rubbish, and that an almost universal complaint is made that the stage at the present time harbors a great number of incompetent performers, whose ignorance and incapacity have degraded the art of acting to a lamentable degree. The public is in a state of revolt, and it will not renew its allegiance to the drama until the drama is lifted to an honest and worthy plane. There are some that have steadily upheld the character of dramatic art through this period of theatrical storm and stress, and they are now enjoying, or must speedily enjoy, the natural reward of their loyalty to what is good and best. In the dramatic arena the fittest—and by the fittest we mean those that possess the genuine qualifications for artistic success—will survive. That is the law which rules. Its workings may seem mysterious at times, but its results are plain to all that have the power of clear discernment.

Instead of endeavoring to spread the seductive sophistries of Mr. GEORGE among his professional brethren, Mr. HERNE would do better to turn the attention of the discontented to more salutary matters. If he would use his eloquence and earnestness in the endeavor to impress them with the fact that the stage needs studious, capable and specially gifted disciples, and that it holds out rich rewards to these, he would then become a true benefactor.

The Single Tax has just about as much to do with the prosperity of the drama and its votaries as the commercial relations of Corea and Chili. If actors are curious to know how its adoption would affect the population at large they cannot do better than read the succinct statement of Mr. PETERSON, printed in another column. But instead of wasting time in investigating a foolish delusion that has been rejected by the wisest and brainiest politicial economists of the day, we know they could find many more improving and practical fields of inquiry and study that would richly repay the trouble. It is all very well to listen to the song of the Single Tax siren, but "catchy" as it is, it lures to disaster.

AN ABSURD SUGGESTION.

AS if the legal requirements and restrictions attendant on the building of a theatre in this city were not now sufficiently stringent, the *Insurance Times* wants the fire underwriters to combine to secure legislation requiring that theatres and halls be wholly detached from private dwellings. Our contemporary urges that there should be at least twenty feet of space between a theatre and neighboring buildings.

The present building laws demand an alley or space of a certain specified width on both sides of a theatre. But this is designed to provide extra means of exit for the safety of the public. The suggestion of the *Insurance Times*, it will be observed, is intended solely for the protection of adjacent property. Every sensible safeguard for human life in the construction of places of amusement has our hearty commendation, but this scheme to compel the purchase and waste of a large area of ground around every new theatre that may be built is absurd on its face.

Theatres are not more hazardous neighbors than hotels, factories and other classes of buildings which are not subjected to restrictions nearly so harsh. The proposition should be sturdily resisted if it threatens to take definite form. If the caprices of the insurance men were allowed to prevail, in connection with the many obstacles already erected by impulsive legislation, they would virtually put an end to the building of theatres in this city.

CIRCUMSTANCES ALTER CASES.

BECAUSE one citizen successfully disobeys the law of the State, that fact neither justifies nor excuses the conduct of another citizen who goes and does the same thing and is prosecuted for it. There may sometimes seem to be unjust discriminations in the attitude of Mr. GERRY'S Society toward the stage children at different establishments, but there is no gainsaying that when it chooses to take action it has the law on its side. If the law is obnoxious to the community, its enforcement will be the most effective means of securing its repeal.

Properly regarded, the law against the employment of children in theatres is wise and humane, providing that it is judiciously and discriminatingly applied. There are cases in which neither the health nor the morals of children are jeopardized by theatrical employment; there are other cases in which the conditions are distinctly the reverse. Armed with the power to prohibit, Mr. GERRY'S Society is in a position to interfere when the circumstances warrant, and we believe, in spite of all the hue and cry that is periodically raised against its acts, that it endeavors to conscientiously and temperately fulfil that duty.

The Society might make it a practice to indiscriminately interdict the appearance of all juveniles on the New York stage. It does not do that—it uses judgment, and generally has some good and sufficient reason for its action in particular instances.

But managers whose interests are affected by the Society's interference are quick to accuse the organization of favoritism, and to endeavor to excite popular clamor against it on account of the fact that it exercises its powers in a discretionary manner—in other words, because it usually proceeds sensibly and wisely, and not arbitrarily.

It is not, however, from the natural denunciation of those selfishly or pecuniarily interested that the position of the Society must be judged. Properly understood, and viewed without prejudice, it must be admitted that Mr. GERRY'S association carries on its work bravely and well, in the face of studied misrepresentation and wholesale abuse.

When the Society permits a child to play a prominent part in a healthy play at a theatre where the surroundings are not baleful, it knows what it is doing. When it objects to having a number of innocent little ones meandering around the buttocked buttresses of a burlesque show, it probably knows what it is doing also. There is the case, in a nutshell.

IF injunction suits were but more frequently prosecuted with the same vigor that Colonel MCCAULL showed in the MAPOLA case, opera singers would come to consider their contracts as really worth more than the paper they are written on. The imperious favorites of the lyric stage think no more of breaking an agreement, solemnly signed and sealed, than of crushing the shell of a hard-boiled egg.

PASSENGERS on the Elevated railways of this city will find THE DRAMATIC MIRROR for sale at all the news-stands of the Manhattan News Company every Wednesday.

AND now Mr. ABBEY, the speculative Mr. ABBEY, comes forward with a statement to the effect that he had but a two years' contract with Miss ANDERSON, and that she was allowed to be ill this season on the "understanding" that she would return to the ABBEY fold "as soon as she was able," which he construes to mean next season. Miss ANDERSON appears to have profited by her business association with Mr. ABBEY. She is giving him a dose of his own proverbial silence, beside which the silence of the tomb is not a circumstance.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Young Mrs. Blaine's testimonial is going to be a great success financially, and as for the programme, that should be correspondingly satisfactory, for it is varied and attractive from beginning to end.

Everybody will be glad for this streak of golden sunshine that her friends are going to shoot into the patient woman's sick room.

The sympathy of the profession and the public is extended to her in her troubles, and it is not wider than it is deserved.

✣

Did Frederick Harriott ring the curtain down on Frederic de Belleville's head, or was the meeting of the head and the roller merely accidental?

That is the burning question which grows out of the discharge of the leading man by Clara Morris' manager at St. Paul on Monday.

Mr. de Belleville is reported to have thought and said that the curtain's descent was the deliberate result of Mr. Harriott's dislike for him. Mr. Harriott discharged Mr. de Belleville because of the latter's belligerent words and acts immediately following the incident.

The actor purposes suing the manager for the rest of his season's salary. Whether he gets it or not, I scarcely think his charge of malice can be justified. To send a heavy curtain down on a man's head is no laughing-matter. Mr. Harriott may have his peculiarities, but he is not the sort of man to put a man's life in jeopardy, and without waiting for further particulars Mr. de Belleville's accusation can be safely set down as preposterous.

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Mr. H. C. Miner wishes me to say that he has gone to Florida on a hunting and fishing expedition that is to last a few weeks.

He casually remarks that "it also might interest you to know that I had bought an island in Gallivan's Bay, adjoining the Gulf of Mexico and about sixty miles from South Punta Gooda." Let me assure Mr. Miner that this interests me greatly.

Furthermore, Mr. Miner states that he will do some fishing at St. Lucie and Jupiter, and then go to Lake Kissimee, where he has his steam launch; then go down Lake Kissimmee to Lake Okeechobee; then through Caloosahatche's Drainage Canal into the Caloosahatches, and so on into the Gulf.

Phew! If Mr. Miner lives through all that jaw-breaking experience he will be worthy of a position alongside Nellie Bly and the tatooed Greek.

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The *Home Journal* is the one society journal of this city that has an honorable record and a spotless character. It is read by our best people, who find its accurate and complete history of the fashionable world untainted by the filth and blackguardism of some of the younger papers that amusingly profess to be the journals of New York society.

The *Home Journal* is edited by a gentleman, Mr. Morris Phillips, who has maintained the high literary standard adopted by his predecessors, and to his skill and care its distinct success through a long period, and in spite of the current tendency to sensationalism and scandal-mongering, is chiefly due.

My esteemed contemporary recently abandoned the "blanket sheet" form and now appears in convenient and elegant eight-page form. Long may it prosper!

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Why does not some discriminating comic opera manager distinguish himself for good sense by engaging Louise Paullin, the brightest, cleverest, most accomplished operatic comedienne on our stage?

Is she too good for their productions? It would seem so to judge from the herd of *vaches espagnoles* that monopolize the best engagements in this line of work.

Few of these women know how to sing; none of them can act; all of them rely for popularity chiefly on a brassy style of good looks and a notoriety acquired anyhow.

Miss Paullin is an artiste. She sings admirably, acts delightfully, dances like a fairy, and as for beauty, it is only necessary to recall the picture she left in our memories as the King in The Queen's Lace Handkerchief at the Casino, or to look at the photograph Mareno made of her as the Neapolitan Boy. What a delicious Tessa she would make! With such a woman in the role The Gondoliers would be interesting at all events.

Ah, well! I suppose Louise Paullin is out of the public eye, because the public eye is thought to be diseased by my gentle friends, the comic opera managerial fraternity. But they're decidedly mistaken, all the same.

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This time it looks as though Helen Dauvray was in earnest, and her return to the stage may be confidently expected next season, unless domestic duty again triumphs over artistic ambition.

Miss Dauvray is a bright, clear-headed little woman, with plenty of pluck and a determined cast of character.

What she seems to lack is personal magnetism, or whatever you care to call that subtle something which must be superadded to talent and intelligence in order to command success, especially in comedy.

A ROGUE AT LARGE.

THE MIRROR'S correspondent in Cumberland, Md., writes that a person who claims to be the advance agent of the Bunch of Keys company, the Reilley Broommaker company and the Gaiety company is traveling through Maryland and Pennsylvania making victims in every city he stops at. He arrived in Cumberland on the 31st ult. and registered at one of the leading hotels as H. M. Watts. He said he was in advance of the Gaiety company, which, he declared was stranded in Ohio.

The fellow then proceeded to the local lodge of Elks, and laying a tale of woe before that body asked for pecuniary assistance. He stated that he was about to become a member of the New York lodge, and that he knew H. C. Moreland. The loan was naturally refused until the story could be substantiated, but meantime, Watts asked for a small temporary loan which was granted. He also succeeded in obtaining $13 from the members of the Rentfrow company, which was playing a week's engagement in the town.

A telegram was shortly afterwards received from the New York Lodge of Elks' to the effect that H. M. Watts was not known there, but in the interval that person had left the town leaving his board-bill unpaid.

In towns where there is no Elks lodge the fellow is said to display a mammoth Elk pin, and then to obtain clothing and other articles from local tradesmen by giving orders on the treasurers of companies shortly expected in the town.

THE STEPPING STONE.

Since the arrangements were made for the production of The Stepping Stone at the Standard Theatre next Monday night, Sydney Rosenfeld has been stopping at the Vendome Hotel in order to superintend the necessary rehearsals of the play. A MIRROR reporter called upon Mr. Rosenfeld at the Vendome a day or two ago and found the playwright disposed to be interviewed on the engrossing subject of his new comedy.

"The Stepping Stone," began Mr. Rosenfeld, "has fifteen characters: eight women and seven men, and unlike most comedies, the women represent types of character, and are thoroughly differential."

The play is in four acts, three taking place in New York city and the other in Europe. The scenery has been painted by Matt Morgan, Heineman and Ritter, while the cast is as follows: Mrs. Aiken, Rose Eytinge; Ruth, her daughter, Linda Dietz; Mirandi, Louise Balfe; Phyllis, Victory Bateman; Cynthia Vernon, Minette Mills; Roeschen, Kate Osterle; Jessie, Sally Williams; Cicely Newman, Marguerite Fields; Thurman Noyes, Gustavus Levick; Royal Mackenzie, Robert Faber; A. B. C. Johnstone, Thomas Q. Seabrooke; Church Twinkler, Charles S Dickson; Doctor Wyke, J. H. Fitzpatrick; Nick Vale, Frank Hatch, and Cableb Knox, Frank Russell.

This is Mr. Rosenfeld's own company, and the enterprise is his own. By his arrangement with Manager Hill he can hold the theatre with his own plays for the entire three years that Mr. Hill manages the house.

The toilets of the ladies, Mr. Rosenfeld claims, will be really remarkable as, being all of different types of character, the costumes will be in accordance, and although modern, sketches and color plats have been designed for every dress. This company, the dramatist asserts, will form an *ensemble* never excelled, if equalled, since the Eytinge-Thorne-Jewett and Robson days of the Union Square Theatre. Over $10,000 will be spent on the production.

"The story endeavors to combine in well considered proportions the pathetic and the humorous side of life," said Mr. Rosenfeld. "Its main story deals with the use and abuse of that certain physical attribute which we call magnetism. This force exists in the leading character, one Thurman Noyes, to be interpreted by Gustavus Levick. It has cost me two years' faithful study to think out this character and place him in his proper dramatic environment. The rise, progress, overthrow and ultimate redemption of this character form a pathetic background across which I have endeavored to throw the lights of mirthful comedy, incidentally satirizing the growing craze for recondite and occult sciences.

"The comedy characters will be in the hands of Messrs. Seabrooke and Dickson, and the Misses Louise Balfe and Victory Bateman. It is not for me to say how mirth-provoking these characters will prove to be. I only hope that those theatregoers who have found in my previous work, A Possible Case, The Lady or the Tiger, and The Senator, food for enjoyment, will not be altogether disappointed in The Stepping Stone, although, of course, the latter will not be given over in so large a degree to the purely comic. I will make bold, however, to claim one thing for the piece. The absolute finish of this comedy will reveal a most unconventional scene, and one that I hope will hold the auditor to the fall of the curtain. In fact, all through the play, novelty and unconventionality are the results I have striven for and I give the result of two years' work to the public with more than the ordinary parental affection."

RHEA'S HIT IN JOSEPHINE.

Frank G. Cotter, when seen by a DRAMATIC MIRROR reporter the other day, expatiated as follows on the subject of the business done by Mlle. Rhea this season in her new play, Josephine, Empress of the French:

"Mlle. Rhea has been a success in her new play ever since it was produced at the opening of the season. We did a splendid business all through the Fall, and the only lull occurred during the two weeks following New Year's. Since then we have had an uninterrupted record of good houses everywhere the company has appeared. In Troy, recently, the receipts were $1,500 for two evenings and a matinee performance, and we also drew excellent houses at Albany during the latter part of the week. The popularity of Josephine is amply proved by the fact that Mlle. Rhea has already played a return engagement in her piece at Philadelphia, and is booked to reappear in it at Albany on March 10."

"Is not Mlle. Rhea coming to New York before long?"

"Yes, she is to fill a two week's engagement at the Broadway Theatre, commencing on March 17. You will then have an opportunity to see how strong a drama the author, Albert Roland Haven, has made of his historical material. President Harrison, who honored Mlle. Rhea by attending a performance, was delighted with the play, and I believe that it was the only time the President has attended the theatre in Washington.

The costumes are picturesque and exact reproductions of those worn during the time of Napoleon I. The make-up of William A. Harris as Napoleon is said to be a wonderful likeness, while J. M. Francoeur presents a striking impersonation of Talleyrand, even counterfeiting his peculiar limp. Marie Dantes as Marie Louise, and Ida Van Siclen as Pauline Bonaparte, appear, of course, in the characteristic costumes of the Empire. Mlle. Rhea, herself, has taken no end of pains to simulate the appearance of Josephine, as she has been presented to us in famous paintings, and in one of the costumes the embroidered bees of the royal robe are carefully imitated. But March is not far off, and your critic can then tell your readers whether the piece is worth seeing."

CHARGED WITH PLAY PIRACY.

Jennie Holman's company is producing Mr. Barnes of New York, Mother and Son, Dad's Girl, Fanchon, Taken From Life, The Lightning Rod Agent and other plays in Texas. They announce that Jennie Holman, the star and manager of the company has dramatized Mr. Gunter's novels. They are using the lithographs of Mme. Modjeska in the leading role in Mother and Son. Miss Holman is disgracing a name which has been honorably borne by the family who were formerly connected with English opera.

The Spooner Comedy company is pirating Little Lord Fauntleroy in the smaller towns of Missouri. The Isaac Payton Comedy company has also stolen Lord Fauntleroy and is producing it in Illinois.

A company styling themselves the Chapman Pleasure Party is producing a stolen version of Editha's Burglar entitled Lizette, or the Burglar's Daughter. They are touring Iowa.

Jeannie Burleigh writes this week stating that it was not a company named after her, but the Wilber-Burleigh combination which stranded at Macon, N.W., recently and were accused of playing a repertoire of stolen plays. Miss Burleigh says she owns the plays entitled The Black Spider and Self-Accused, while Mr. Wilber owns Escaped from the Law, and paid royalties on Called Back.

PERSONAL.

MCDONOUGH.—For the first time in many years, THE MIRROR is without its accustomed weekly letter from Cincinnati. We regret to state that Mr. James McDonough, our able and efficient representative in that city, is lying ill with pneumonia, which developed from la grippe. We hope that he will soon return to his post, which he has worthily filled since the birth of THE MIRROR, now in its twelfth year.

EVANS.—Lizzie Evans is playing the Texas circuit for the first time in two years. Her season thus far is reported to have been large. Miss Evans has a new war play for next season, and an original version of La Cigale.

HUNTINGTON.—There is talk of Agnes Huntington coming to America this season but nothing definite has been settled regarding the matter.

KENDALS.—Manager R. M. Field gave a dinner in honor of Mr. and Mrs. Kendal in Boston on last Friday night. The engagement at the Hollis Street Theatre was phenomenally successful.

MANSFIELD.—It is said that Richard Mansfield contemplates producing Timon of Athens. He will close his engagement at Palmer's on Saturday night with a special performance of A Parisian Romance.

SHAW.—Mary Shaw, of Julia Marlowe's company, is to star shortly in the clever play by Oskar Von Blumenthal, A Drop of Poison. Miss Shaw will open her season in Chicago in April. She is a delightful actress.

MARSTON.—Richard Marston, the scenic artist of the Madison Square and Palmer's Theatre, returned from Europe by the *Germania* on Saturday last.

BARRETT.—Lawrence Barrett is expected back from Europe about May 1. He will then begin active preparations for his next starring tour with Edwin Booth.

BARLOW.—Billee Barlow, a once-time New York favorite, is making a hit in the North of England with The Babes in the Wood company. She appeared recently at the Alexandra Theatre, Sheffield, and created quite a *furore*.

SHERIDAN.—The first appearance of Emma V. Sheridan as Mabel Vane in Masks and Faces, at the Boston Museum, has been in every way successful. The Boston press is unanimous in her praise, the *Transcript* declaring it a genuine triumph, for the first time in its experience Mabel Vane winning the sympathies from her brilliant rival.

FRIEDLANDER.—S. H. Friedlander, the popular manager, has been engaged by Al. Hayman to take entire charge of the New Marquam Grand Opera House, at Portland, Oregon, which opened its season on Monday night last with the engagement of the Emma Juch Opera company. Mr. Friedlander was formerly one of P. Harris' trusty lieutenants, and the chances are that he will become as popular in Portland as he was in the South and West.

PAYN.—Adele Payn arrived from England on Saturday last, and is now organizing a company for a ten weeks' tour through this State, Canada and New England, with the Henry Irving production of The Dead Heart. She will take on the road a large company and a large quantity of spectacular scenery.

SMALL.—Frank Small, the well-known journalist and theatrical manager, returned from Europe last week after a three years' sojourn abroad.

ALDRICH.—Letitia Aldrich, who recently met with considerable success in Washington, is to make her first appearance in this city at a professional matinee, which will be given under the direction of Mrs. Thurber and Gustave Frohman.

RHEA.—Mlle. Rhea is reported to have played a very brilliant engagement in Josephine at Albany last week.

MOORE.—Adelaide Moore has been under the treatment of Sir Morrell Mackenzie for a serious throat trouble occasioned by an attack of influenza. If she recovers sufficiently she will start on a tour in the provinces on April 5.

REYER.—It is not generally known that Ernest Reyer, the composer of the latest operatic success, Salammbo, is the musical critic of the Paris *Journal des Debats*.

MARCOTT.—Violet Marcott, of the C. O. D. company, while sleighing the other day in Utica met with what might have proved a serious accident, another sleigh colliding with hers and throwing her out. Miss Marcott was severely shaken and much frightened, but was well enough the following day to resume her part.

ROGERS.—Katherine Rogers wishes to deny the statement that she has been engaged to go on the road with the My Jack company next season. She says she has an offer to that effect under consideration.

PALMER.—Walter Holbrook Palmer, the youngest brother of Manager A. M. Palmer, who has been acting as assistant treasurer of the Madison Square Theatre for the past few years, will be married on next Sunday to Mrs. Lydia M. Heitman, of Brooklyn. The wedding will take place at Stonington, Conn., at the home of Mr. Palmer's father, the Rev. A. E. Palmer, who will perform the ceremony.

AT THE THEATRES.

PALMER'S.—MASTER AND MAN.

Jack Walton	J. H. Gilmour
Robert Carlton	E. B. Norman
Humpy Logan	Richard Mansfield
Tom Honeywood	Russell Bassett
Crispin St. Jones	W. L. Ferguson
John Willett	D. H. Harkins
Hester Thornbury	Isabelle Evesson
Little Johnnie	Wallie Eddinger
Kesiah Honeywood	Katherine Rogers
Letty Lightfoot	Beatrice Cameron

No observant theatregoer will question the commercial value of English melodrama in the cheap combination houses. It is fortunate, however, that the current of public taste, so far as the refined and educated classes are concerned, does not run very strongly in that direction.

Master and Man, for instance, a typical melodrama of the Strand order, was received with considerable amazement by the critical audience that assembled last Wednesday evening at Palmer's Theatre to attend the first production of the piece in this country. While it is not unusual for our latter-day dramatists to dish up old plots for public delectation, it is astonishing that even such hardened sinners as Sims and Pettitt should presume to present to a modern audience such a melodramatic crazy quilt of well-worn incidents as are strung together in Master and Man.

Let us take a peep at these old time acquaintances. The hero, Jack Walton, is hounded throughout four acts by the several villains because he marries Hester Thornburn, the village schoolmistress. The exigencies of harrowing conspiracy make it incumbent on the hero to go to jail, and, after escaping therefrom, to pay a clandestine visit to his wife and child.

The villains are prompted to their persecution of the sorrowing heroine by diverse motives. Robert Carlton, the ironmaster, has ascertained that Hester is the rightful heiress to all his earthly possessions, while his foreman, Humpy Logan, merely seeks fiendish revenge because the girl declined to take him for better for worse. After having the child abducted and intrusted to the kindly care of itinerant acrobats, matters come to a climax by Walton's saving the life of Humpy Logan just as he is about to be thrown into a red hot furnace by the men employed in the iron works. Out of gratitude Logan divulges the whereabouts of the child, and has Carlton ousted from the estate and handed over to the authorities.

It will thus be seen that with the exception of the furnace episode there is nothing new in this mass of melodramatic rubbish. In the language of the variety-stage songster—we've all been there before, many a time, many a time.

It is a pity that Richard Mansfield should be compelled to waste his energies on such a conventional villain as Humpy Logan. He tried his best to make it an artistic character sketch, but the elaboration he bestowed on the role was just a trifle tedious. J. H. Gilmour looked manly and handsome as Jack Walton, and proved in every way a good selection for the part. E. B. Norman failed to make the wicked Ironmaster particularly interesting. D. H. Harkins was assigned to the insignificant part of the Police Inspector, and looked as if he felt rather humiliated at having accepted it.

Katherine Rogers as Kesiah Honeywood, and Beatrice Cameron as Letty Lightfoot were also handicapped by unimportant roles, but acquitted themselves with customary efficiency. Isabelle Evesson was, of course, a comely embodiment of Hester Thornbury, but nature has not endowed her with much emotional power. W. J. Ferguson was in his element as a comic dude, and Russell Bassett gave a boisterous personation of Tom Honeywood. Wallie Eddinger proved decidedly clever in the child's part of Little Johnnie. In fact, the entire cast of nineteen characters was satisfactory.

The scenery was picturesque and realistic, and very much better than the play deserved.

WINDSOR.—OTHELLO.

Othello	R. D. MacLean
Iago	Marie Prescott
Cassio	John D. Craig
Roderigo	Collin Kemper
Desdemona	Florine Malcolm
Emilia	Agnes Maynard

Although it is some time since Marie Prescott has appeared in New York, she is by no means forgotten as an actress of unquestionable dramatic power. Latterly she has been starring in the South with R. D. MacLean in a round of Shakespearean characters. It is not known from what motive Miss Prescott decided to challenge critical opinion as Iago at the opening of her metropolitan engagement at the Windsor Theatre last Monday night. The undertaking was presumably prompted by a desire to attract attention, for we do not recall any actress of prominence who has essayed the role since the late Charlotte Cushman.

While the Iago of Miss Prescott was clever and interesting, it was—to put it mildly—decidedly odd. The artful aid of masculine make-up could not disguise the fact that a woman lurked beneath the costume. Nor could the simulation of a man's voice and brusque deportment conceal the feminine temperament that tried to suit the action to the word, the word to the action. The favorable points of Miss Prescott's personation were intelligent reading and emotional power. If her Iago lacked virile villainy, she endowed the character with a refined and subtle malignity that some of her male competitors in the part would do well to immitate.

R. D. Maclean, who came forward as Othello on this occasion, was a revelation in one respect. Instead of being at all amateurish, he rather leaned to the robust methods of an old stager. This, of course, pleased the gallery, but he will never appeal favorably to an intelligent and refined audience with theatrical devices. Vociferousness is not dramatic force, and amplitude of grimace, strut and gesture is not emotion or tragic grandeur. Mr. Maclean, however, proved that he possesses genuine talent, and he should strive to develop artistic method.

Florine Malcolm, a young actress of considerable promise, essayed the exacting role of Desdemona. She was quite successful in the early portion of the play and, although somewhat lacking in dramatic power, acquitted herself quite creditably in the tragic scene of the last act. John D. Craig was an acceptable Cassio, while Collin Kemper was too much addicted to clowning in the part of Roderigo. Agnes Maynard was decidedly emphatic as Emilia and altogether too anxious to reach declamatory climaxes. Othello is to be repeated on Thursday evening. The Winter's Tale is to be given on Friday night, Pygmalion and Galatea at the Saturday matinee, and Richard III. at the closing performance on Saturday evening.

FIFTH AVENUE.—THE HUNCHBACK.

Julia Marlowe entered upon the last week of her engagement at the Fifth Avenue Theatre on Monday night in Sheridan Knowles' play of The Hunchback, in the part of Julia. She acted the part with so much skill and rendered so many passages with force and feeling that she gave the impression that there is in her the material of a great actress, while on the other hand, she missed so many of the fine points and omitted so much essential business, notably in the letter scene, and in the three fainting scenes, that the attentive observer wondered whether ambitious and serious study had been entirely neglected. There remained a doubt whether she is an embryonic state of development or whether she has reached her limitation.

Eben Plympton supported her in the role of Sir Thomas Clifford, and his acting was effective, although the treatment of the character was somewhat conventional and wanting in light and shade. Milnes Levick, as Master Walter, displayed the force and artistic feeling of a trained actor. The Modus of Jan Robertson was clever and amusing, and the bright piquancy of Mary Shaw, as Helen, was in good contrast.

Stephen was thoughtfully rendered by Edward McWade. The rest of the cast were efficient, and the entire performance was satisfactory.

METROPOLITAN.—WAGNER.

The Metropolitan Opera House was crowded last Friday evening with a fashionable and music-loving audience that listened to the Wagnerian strains of Die Goetterdaemmerung. Nothing less than vocal heroism could induce the average operatic singer to undertake a leading role in this opera. But Lilli Lehman, Heinrich Vogl and Emil Fisher surmounted with apparent ease the difficulty of singing above a large orchestra in full blast.

The renown which Herr Vogl has won abroad as Siegfried is certainly well deserved for he proved himself possessed of singular power, both in his singing and acting of the part. As for Frau Lehman—well she is simply a phenomenal artist. It would be difficult to find her equal as Brunhilde. She fulfilled the vocal exactions of the role with marvelous ease, and her singing aroused the audience to great enthusiasm.

Emil Fischer was also heard to great advantage as Hagen, and was excellent both from a vocal and histrionic standpoint. Joseph Beck was an acceptable Gunther. Ida Klein, who assumed the role of Gutrune at short notice on account of the illness of Louise Meislinger, was rather overweighted by the task, but deserves full credit for her plucky effort. The opera was repeated on Monday night.

GRAND OPERA HOUSE.—THE WIFE.

The Wife has established itself as a favorite in the metropolis. Its presentation at the Grand Opera House on Monday night drew a large and appreciative audience.

Mrs. Berlan-Gibbs has improved in her acting, and gives a very pleasing impersonation of the titular role. Frances Gaunt was very satisfactory as Lucille Ferrant. Ethel Greybrooke was as charming as usual in the role of Mrs. Bellamy Ives. Etta Hawkins was decidedly unconventional and hoydenish as Kitty Ives. J. Boyd Putnam's John Rutherford was satisfactory. Henry Herman as Mathew Culver gave his accustomed fine portrayal of that role. Thomas Burns was effective as the irrascible Major Putnam. The remainder of the cast was capable. Next week, Master and Man.

KOSTER AND BIAL'S.

The Austen Australian Novelty company and Senorita Carmencita are the chief attractions at Koster and Bial's Concert Hall this week, where a large audience assembled on Monday night.

Rose and Annie Austen repeated their remarkable aerial performance, and Mlle. Aimee, who has justly earned the title of The Human Fly, went through her wonderful and courageous act of walking, head downward, a distance of nearly one hundred feet.

The rest of the programme was given up to Capitola Forrest, Sam Dearin, Smith and Post, while Prince Lavender's Reception and the new Musical Medley wound up a very pleasant evening's amusement. The Chandeliers, a burlesque on The Gondoliers, will be presented for the first time next week.

THIRD AVENUE.—ONE OF THE FINEST.

One of the Finest was presented on Monday evening at the Third Avenue Theatre to a crowded house. Edwin M. Ryan as John Mishler gave a very good impersonation of the German policeman, and was ably assisted by Ross D. O'Neal as Hugh Hickman, Harriet Jocelyn as Ruth Hickman, and Emma Keller as Jennie Eastman. The rest of the cast were good in their respective roles. Next week Across the Continent.

AT OTHER HOUSES.

The Prince and the Pauper is in its fourth week at the Broadway Theatre. The Wednesday and Saturday matinees are said to be largely attended by the rising generation.

Aunt Jack is still drawing crowded houses at the Madison Square.

The Charity Ball is so firmly established in public favor that a series of Wednesday matinees will be inaugurated next week.

The Senator, with its excellent cast, is as much in vogue as ever at the Star.

The Union Square treasury is growing apace, while auditors laugh and grow fat watching the antics of Neil Burgess as Abrigail Prue in The County Fair.

Tony Pastor's own company and various specialty artists may be seen nightly and at the Tuesday and Friday matinees at the old stand on Fourteenth Street.

The Brigands will retain possession of the Casino stage until the production of The Grand Duchess on Feb. 25.

Bluebeard, Jr., with its melange of mirth, melody and good-looking girls, is an excellent antidote for the blues. This lively burlesque is in its last week at Niblo's.

Mr. Barnes of New York has been transferred from the Grand Opera House to the People's Theatre this week, and appears to be well patronized by East-side audiences.

THE THEATRE D'APPLICATION.

For the past two years there has flourished in Paris a practical school of dramatic art such as is sorely needed in this country. The idea of the originator, Charles Bodinier, Secretary of the Comédie-Française, was to select a number of Conservatoire students, and, in a little theatre of their own, and under the patronage of literary and artistic Paris, proceed to interpret, as they had been taught, a classical and carefully chosen repertoire. This would in no way interfere with the pupils' studies at the Conservatoire; on the contrary, their efforts on this quasi-professional stage would be to put into practice the theories of their respective professors.

The initiation of such an artistic undertaking by Bodinier—the evident pecuniary disinterestedness of the management—assured its success, and the new Theatre d'Applications, subscription list was rapidly filled by the most brilliant names in literary Paris. The work subsequently proved more difficult than was at first anticipated—now and then things went wrong, the students were easily elated by slight successes, and jealousy was fomented to an extent which threatened the harmony of the whole. But the essential point was gained—the budding young actors were broken in, as it were, to the glare and technical requirements of the footlights, and this not before such an audience as attend the ordinary amateur performance, but an *elite* and discerning public of journalists and critics on whose opinion, good or bad, value might be laid.

We have not, as yet, a National Conservatory of the Fine Arts. That will come in due course under certain conditions not now favorable. But meantime it seems to us that the simple plan of ensuring an intelligent public might be adopted here, to the decided betterment of the work and the chances of our novices.

CORINNE opened at Boyd's Opera House, Omaha, Neb., on last Monday night to the "banner house" of the season, people being turned away and with the Jefferson-Florence combination as a counter-attraction.

GOSSIP OF THE TOWN.

WILLIAM TERRISS sailed for England last Saturday.

MR. KENDALL has been engaged for Marie Hubert-Frohman's company.

H. S. TAYLOR has added C. E. Kidder to the list of authors whom he represents.

WRIGHT HUNTINGTON and Florida Kingsley have resigned from the Captain Swift company.

MRS. GEORGE DICKSON has resigned from A Legal Wreck company and will be at liberty after Saturday.

THE report that there will be any lawsuit over the time of the Seven Ages company in Chicago is denied.

THE road season of the De Wolf Hopper Opera Bouffe company opens in Brooklyn the first week in September.

IT is rumored in Paris that Sara Bernhardt may soon marry again. The name of the gentleman is not given.

THE paraphernalia of the Nick Roberts Humpty Dumpty company was sold at Galveston, Texas, last Sunday for $10.

MRS. LESLIE CARTER is to make her debut in this city under E. D. Price's management, at the Broadway Theatre on Nov. 10.

IT IS claimed for Mlle. Rhéa that her house at Cohoes, N. Y., on Monday night, was the largest known in that city for years.

MERVYN DALLAS, late of Richard Mansfield's company, has been specially engaged by E. D. Price, to support Mrs. Leslie Carter next season.

MISS EASTLAKE, of Wilson Barrett's company, is reported to be ill in Chicago. She will not resume her professional duties for a month or so.

THE sale of seats for the testimonial to Mrs. James G. Blaine Jr., to be given at the Broadway Theatre next Tuesday, was opened yesterday (Tuesday), and by twelve o'clock the entire house was sold out.

MRS. BIDWELL will not relinquish the St. Charles Theatre, New Orleans, next season. She will continue to conduct it on the same principle, and the prices that have made the theatre so popular will not be changed. Time is being booked by Klaw and Erlanger.

FRANK DAVID, Joseph Greensfelder and one of the female principals of the Said Pasha company, left that organization at Fort Wayne, Ind., on Saturday. The career of this party has been marked by periodical disturbances of one sort and another.

MANAGER PROCTOR is arranging to open the next season at his Twenty-third Street Theatre with Shenandoah, to run until November, to be followed by Belasco and De Milles' new play.

MAGGIE MITCHELL begins a two weeks' engagement at the Bush Street Theatre, San Francisco, on next Monday, but, according to her usual custom, she will not play on Sunday nights. After this engagement she will tour the Northwest, her season closing at St. Louis, May 10.

IT IS said that Beerbohm Tree will come to this country shortly and produce Robert Buchanan's A Man's Shadow, and The Merry Wives of Windsor. He will appear in the principal roles.

GABRIELLE DU SAULD denies the statement that she closes her season on the 24th inst. at Nashville. On the contrary she continues right along. Her press notices are most flattering, and good houses greet her performances in Booties' Baby.

PHILIP BECK, the actor and author, who came to this country with Daniel Bandmann in 1879, died recently while on his way from Australia to England. He was thirty-six years old, and in conjunction with Fergus Hume, had written a dramatic version of the latter's novel, "Madame Midas."

THE first of a series of Mawson-Story entertainments given by Anna Warren Story, the elocutionist, and Lucie E. Mawson, the pianist, assisted by Eleanor Beebe, vocalist, will take place at the Concert Hall of the Metropolitan Opera House on Friday afternoon.

MANAGER BOUVIER of the Baldwin Theatre, San Francisco, telegraphs that the first week's receipts of Shenandoah at that house were the largest at the prices ever known while the audiences also were the largest that ever gathered in the house. The opening of the second week on Monday night in spite of the opposition of Patti equaled the big opening of the first week.

HATTIE GRISNELL was married on Wednesday last to C. Moller, a wealthy sugar refiner, and has retired from the stage. Before the wedding she was gladdened by the news that the appeal made by Imre Kiralfy in her suit against him for $360 salary due had been denied, and that he had been found liable for both the amount and for costs, bringing the total up to about $1,000.

THE GONDOLIERS will be taken off at the Park Theatre to-morrow (Thursday) night. A reorganized company will present it at Palmer's Theatre next Tuesday evening. Only one or two of the present company will be retained, while the remainder will be sent back to England. Among those who will appear in the Palmer's Theatre production are: Richard Temple, Fred. Billington, Henry Lytton, Mr. Rollins and Nora Phyllis. Leonora Snyder may be engaged for one of the leading roles.

AGNES LEONARD died of heart failure last week at her home in Brooklyn. She was thirty-eight years old, and a daughter of Isaac Singer, the millionaire sewing machine manufacturer. When quite young she married an elderly Frenchman named Lagrove, by whom she had one son, who is still living. After obtaining a divorce she came to this country and went on the stage. She made a tour of the country as a star, but failed to make an artistic success. About five years ago she married Frank Bangs, the actor, from whom she separated. It is said that she leaves property valued at half a million. The funeral took place on Saturday last.

THE HANDGLASS.

An exchange imparts the information that Fanny Rice and Lillian Russell live "like athletes in training" in order to preserve that symetry of outline which is such a potent factor in comic opera productions. A rigid investigation into the habits of some of our "society"—and otherwise—actors brings the following startling facts to light:

Herbert Kelcey is rubbed down with alcohol between the acts of The Charity Ball.

Maurice Barrymore takes an ice-water plunge every morning before breakfast.

Francis Wilson has to have a cup of hot bouIhon served to him just before retiring.

Henry E. Dixey is taken home in a cab wrapped in blankets every night after the performance.

Edward H. Sothern has a rose-water bath at eleven each day before rehearsal.

Neil Burgess exercises in heavy flannels at sunrise in the Park.

† † †

A SLEIGHT-OF-HAND performer was recently exhibiting his accomplishments in a St. Louis theatre and had just reached the critical point of a clever trick.

"Will some gentleman in the audience be good enough to lend me a handkerchief?" said he.

Then there was a most embarrassing pause.

He had forgotten that he was in St. Louis!

† † †

A THEATRE-PARTY—An actor.

† † †

ON TUESDAYS.

In the box-office:

When the cares of the day are ended
And the audience all dismissed,
And the company gather round me
To settle the salary list;

Then the fines I have fixed are deducted,
And the money I merrily pay,
And they fold up what's left with a muttered prayer,
And silently steal away!

† † †

See the Man with the Sad Smile! Why do the People Regard him with Distrust? He is a News paper Man who Writes Humorous Sketches commencing: "As I was going through *The Streets of New York* the other evening *After Dark* I heard *The Bells*, etc., etc." That is Why He is Avoided He is a Fakir and He Knows it!

† † †

An actor may talk and an actor may sing,
And wear English gaiters of tan,
But he'll never as a skirt-dancer amount to anything
For he's not constructed
On
That
Plan!

† † †

THERE is a company out West playing Hamlet with marked success, which is attributed to the fact that a new feature is introduced; the melancholy Dane singing "Little Annie Rooney" just after the soliloquy.

W. A. BRADY'S PROJECTS.

W. A. Brady is very sanguine regarding his next season's ventures.

"If you won't spring the McGinty joke on me," said Mr. Brady to a MIRROR reporter the other day, "I'll tell you what is going to be one of my principal attractions next season. It has to do with the bottom of the sea, and is a four-act spectacular melodrama by Hart Conway, remodeled by myself. It will open its season in September in this city, and is booked solid up to January. Its original production was at the Grand Opera House in this city in 1878, when that theatre was the home of productions, and M. A. Kennedy was manager. It ran there for four weeks and was a great success. In December last I bought it from Mrs. Conway, and since that time I have been quietly at work booking it.

"The play is a good one and will, I think, be a great success. The effects of this play are hard to produce, which is one reason why it has not been presented since its original production. But I have devised means for some of the most startling water effects without the use of real water and they are bound to make a sensation. Harley Merry will most probably paint the scenery and although I have not yet engaged any people, I have two or three in view. One of the scenes is the laying of the Atlantic cable, another is the wreck of a ship with startling water effects, and the third act represents the bottom of the sea. In this act three people go down to repair a broken cable and a very effective scene takes place between the two leading characters. This act is presented for twenty minutes without a word being spoken, and the scene at the back has ten successive changes, representing submarine scenes.

"Now, about An Irish Arab, in which Bobby Gaylor stars. He opens Sept. 15 in this city, and he is booked solid up to Jan. 1, 1891, without a broken week. In my humble opinion, Mr. Gaylor and the play both are bound to make very great hits. It is a comedy-melodrama, with Mr. Gaylor in the low comedy part. The only Irishman in the piece is Mr. Gaylor. He goes to Arabia, where all the scenes take place, and becomes the King of the Arabs. The play is essentially melodramatic throughout. There will be twenty-two people on the stage, six coryphets in a Nautch dance, and four real Arabs. Besides all this, we will carry all our own scenery and everything complete for the proper representation of the play. It is booked in all the best theatres in the country.

"As for After Dark, I regard that as a 'double cinch.' Everything will be entirely new in the way of specialties, and I shall devote considerable attention to it. The piece is booked solid from August 25 up to May 1, 1891, with only three open weeks between."

THE WOOLLETT RECITALS.

Although Mr. Sidney Woollett has been before the American people as a public reader for a great many years, it is especially during the last five or six years that he has acquired the exceptional prominence which he retains by right of merit, by right of sincere and beautiful workmanship. Among all the readers of this country he stands out as the one to be respected and admired for seriousness of purpose, for unswerving loyalty to noble ideas, and for high talent which is unmarred by the affectations of a forward or pedantic elocution. Indeed, one hesitates to call him an elocutionist, because this word seems nowadays to carry something obnoxious with it. There are many elocutionists; there are, perhaps, a half-dozen readers who are essentially dramatic interpreters. Mr. Woollett is a dramatic interpreter of the finest quality. The most astute critics of New York and Boston are agreed upon that fact, and these critics, harassed as they are constantly by ambitious and wearisome elocutionists, discover in his recitals a mental refreshment which is delightful. Their comments upon his work demonstrate so much quite clearly, and it must be said for Mr. Woollett that he has not overcome a very deep-rooted prejudice against public readings without a good deal of patient waiting and thankless labor. From year to year his popularity has grown more stable, however, his audience larger and more faithful. To-day, whenever he appears, he is listened to by numerous and warmly disposed gatherings. It is noticeable, too, that well-known actors are frequently his most attentive auditors.

Last Spring Mr. Woollett gave several series of recitals in England, where he was received and praised with unexpected cordiality. Financially and artistically he had every reason to congratulate himself on his European trip, and it is material to add that his prestige was considerably increased by the results of that trip in American eyes. We may certainly take pardonable pride in knowing that our own favorites have become favorites abroad.

Mr. Woollett's public recitals in New York this Winter are to be heard, as usual, at the Madison Square Theatre, under the sagacious direction of Mr. A. M. Palmer. Each recital begins at three o'clock on a Monday afternoon. The first was given on Monday afternoon, January 13. Longfellow's "Hiawatha" made up the programme for that day. On the following Monday Mr. Woollett recited Tennyson's "Aylmer's Field" and "The Brook." Last week he read Tennyson's "Elaine." On Monday he gives Browning's "Lord Clive" and "Hervi Riel," and an extract from Macklin's Comedy, "The Man of the World." The programme for the fifth reading will be essentially popular—miscellaneous poetry by Austin Dobson, Southey, Shelley, Browning, Holmes, Longfellow and others. Shakspeare's Tempest is reserved for the last recital on the afternoon of February 17.

It is not difficult to explain the charm of Woollett's recitals. The fact that they are delivered off-hand, from memory, is a fact of minor importance. A phenomenal memory like Woollett's is astonishing in itself; but it is not significant of artistic or even intelligent achievement. Fortunately, in the case of Woollett, a phenomenal memory is subservient to a rare artistic temperament and a personality of sincerity and graciousness. He illuminates whatever he reads. The clarity of his understanding is only equalled by his sympathetic sense. Furthermore, while not obstrusively dramatic—never theatrical—in his action, he is essentially dramatic in his expression of values in character. For example, his treatment of a poem so monotonous in style, often so monotonous in feeling, as "Hiawatha," is full of variety, color, breadth. From the beginning to the end of this recital there is no moment when the interest flags; yet who of us would undertake to read "Hiawatha" at a single sittting? It would be an arduous task, to my thinking.

Mr. Woollett had never recited "Aylmer's Field" until it was heard on his second Monday afternoon. The experiment was full of peril and difficulty, and Mr. Woollett betrayed a certain lack of confidence at stages in his poem, notably towards the close. Nevertheless, his reading of "Aylmer's Field" is likely to rank hereafter as one of his best—at least for a highly cultivated audience. The poem is, as every one knows, very involved and sometimes obscur. It has little of the limpid flow of Tennyson's finest verse, although, on the other hand, it is probably his most dramatic production. The great sermon to which it leads up is as powerful and passionate and terrible in its way as anything that any English poet has written. That Mr. Woollett succeeded in sustaining himself on a notably lofty level is testimony enough to the splendid honesty and efficiency of his art.

To his "Elaine" I need make but a scant reference. It has been heard especially in New York, and always with profound sympathy and with tears. G. E. M.

M'KINNEY'S STAR CONTRACTS.

John W. McKinney complains of unfair treatment by Charles Burnham, the representative of Theodore Moss at the Star Theatre. He explained his grievance to a DRAMATIC MIRROR reporter as follows:

"I hold two contracts for the lease of the Star Theatre, one from March 31 to April 26 for the production of King Cole, and another for the lease of the house from April 28 for four weeks for the production of The Schatchen, with M. B. Curtis and Lewis Morrison in the principal roles. The latter contract has the privilege of extension. Now, just because The Senator is a success, they want to do me out of my contracts. I am perfectly willing to do what is equitable, but after trying to coax and intimidate me, Charles Burnham has actually had the effrontery to notify me that my contracts are not in force, 'on the ground among other things that no sufficient and valid guarantee has been furnished, as agreed upon."

"What was the guarantee?"

"Well, here are the contracts. You see there is a clause that I guarantee to pay $1,500 to the Star people for their share of the first week's engagement, but how in the world am I or any one else to determine what the deficiency would be, assuring that such a deficiency might occur—until the end of the first week. Why such a trumped up charge for violating a contract would be laughed out of court. I have placed the whole matter in the hands of my attorneys. I am willing to go to the Broadway Theatre if they can arrange matters so that I shall not be submitted to an increased expenditure. Mr. Burnham and the Senator people were able to arrange matters for the Jefferson-Florence combination, and I see no good reason why our interests should not be similarly protected."

Mr. McKinney seems to be singularly unfortunate in one respect. He is constantly being made the victim of some grievance.

WHAT AN IRON-CLAD WILL DID.

THE MIRROR a few weeks since ascertained the fact that arrangements were quietly progressing for the erection of a new theatre in Forty-second Street. As real estate owners are at times averse to selling their ground for theatre sites and as a mere inkling that the property was wanted for that purpose would advance the price considerably, to the detriment of the scheme, it was deemed prudent to make no mention of it in these columns at the time.

Early this week, however, information was furnished to the effect that the project had collapsed and the entire scheme may now be laid before the readers of THE MIRROR. It seems that for over a year past Gustave Frohman and a syndicate of wealthy gentlemen have been planning to build a new theatre in East Forty-second Street. The house of Mrs. Voorhis on Forty-second Street opposite Bryant Park, which runs back to Forty-third Street, had been secured, together with two adjoining lots on Forty-third Street. Plans were at once drawn up by architects Hubert, Pirsson and Hoddick, and were approved by the stock company which had been formed and was supplied with the necessary funds. It is even reported that contractors were seen and estimates taken for the erection of the house, which was to have had a seating capacity representing over $1,100. Gustave Frohman was to have managed the house, which was planned for stores and offices in the front of the building. It was estimated that with the revenue derived from the rental of the stores and offices the rent for the theatre would be about $10,000 a year, leaving a fair margin for profit providing the house did but a fair business. Combinations and stars were to have been played.

Matters were in this interesting state when the lawyers who were arranging the deal discovered that it was absolutely impossible to break a clause in one of the wills bequeathing the property to its present possessors, which prevented the building of a theatre on the ground. This announcement fell like a wet blanket on the syndicate, but they have not entirely abandoned hope of building a theatre in the city in some suitable locality before very long.

A site for a theatre in Forty-second Street has been looked for with longing eyes by pretty nearly every theatrical manager in this city. At one time it was rumored that a block of houses owned by P. G. Hubert on Lexington Avenue, near the Grand Central Depot, had been secured, and again that Barnum and Bailey, T. Henry French and Frank W. Sanger were in quest of property on Forty-second and Forty-third Streets, including the store of F. A. Grant, No. 7 West Forty-second Street in order to build a large theatre on Forty-third Street. When Messrs. French and Sanger found that they could not obtain the Forty-third street site, the Broadway Theatre was built.

BUYING OFF A PLAYWRIGHT.

Sydney Rosenfeld is beginning to be in great demand as a playwright. Before The Senator, of which he was a part author, had made its hit in this city, he had entered into a contract with T. Henry French to write his next play for that manager. The agreement was the payment of $2,500 down, which was to be placed on a royalty of five per cent. up to $5,000 on the week, and ten per cent. on all over that sum. The play was to have been finished in July.

About a fortnight or so ago, Mr. Rosenfeld was visited by Helen Dauvray (Mrs. John M. Ward.) The latter informed the dramatist that it was her intention to go on the stage again next season and that she was most anxious that he should write a play for her. Mr. Rosenfeld informed her of his contract with Mr. French, and that even if he had the right to write a play for her he did not have the time, as he was busy getting ready for the production of his new comedy, The Stepping Stone, at the Standard Theatre.

"I want you to write your next play for me," said Miss Dauvray, "and I will have it."

The result of this determination expressed by Miss Dauvray was that on Monday a week ago, Messrs. Sydney Rosenfeld, T. Henry French and ex-Judge Dittenhoeffer assembled in Mr. French's office, in West Twenty-third Street. Miss Dauvray had already seen Mr. French, and had agreed to pay the manager $500 bonus for the right to purchase Mr. Rosenfeld's next play, Mr. French merely postponing his claims on the author. It was then and there agreed that for the sum of $5,000, which Miss Dauvray then paid down, and which is to be counted out of royalties of ten per cent. of the gross receipts, Mr. Rosenfeld was to write his next play for that actress.

The new play is to be called The Whirlwind, and the part for the star is to be modeled somewhat after that of Mrs. Georgie Drew Barrymore in The Senator. As soon as The Stepping Stone is running along smoothly at the Standard Theatre, Mr. Rosenfeld is to retire into the country to return in August with the play finished and ready for rehearsals.

It is hinted that John M. Ward, Miss Dauvray's husband, will manage her starring tour.

A TRANSATLANTIC CIRCUIT.

Negotiations are progressing between H. R. Jacobs and a syndicate of theatrical managers in Europe which will probably result in the establishment of a European circuit for American stars and combinations of the better class, of which Mr. Jacobs will be general manager.

"If the scheme succeeds," said W. A. Edwards, Mr. Jacobs' representative, to a MIRROR reporter the other day, "we will be able to offer to attractions of the right kind a season of twenty weeks on the other side. These companies will either be paid a certainty or else asked to play on shares, and their transportation to Europe and back will be paid by the syndicate. In this way there is little risk for the companies. I look upon it as quite a novelty, and I fully believe that it can be made a good paying enterprise."

"On Sunday last," continued Mr. Edwards, "a cable was received by Mr. Jacobs, asking whether he could be in London on March 20. He replied that the business of managing his big circuit in this country was so urgent that he could not hope to, but that, if he received favorable news in the meantime, he would probably send over a representative on that date to take final action in this matter.

BACK TO THE STOCK SYSTEM.

Fred. W. Bert, the well-known manager, has assumed control of the New Standard Theatre, Philadelphia. In speaking of his new venture, Mr. Bert said recently to a MIRROR reporter:

"The Standard is now on the crest of popularity, and I intend to keep it there. Last week with Uncle Tom's Cabin, which I know is somewhat moth-eaten, we turned people away, and when a house can do that with that play it shows there's something in it.

"It is my intention to return, if I can, to the stock system at the Standard. I am an old-timer, and I believe in the stock. For that reason, although I want combinations for the house, I would prefer stars without companies, and if I can make the Standard a regular stock theatre I am going to do it."

THE Old Homestead road company is reported to be playing to more money on the road than Denman Thompson himself ever played to outside of this city.

UNCONSIDERED TRIFLES.

For the first time the other evening, at the Fifth Avenue Theatre, I saw Ingomar played. Before it had been Parthenia.

In her delicate, poetic loneliness, Parthenia had always recurred to my mind like a nymph of Corot; but now Ingomar has a place alongside of Shakespearean heroes.

Naturally, the attention first centered in the possibilities of the new star, but the barbarian soon claimed it, as Maria Lovell doubtless meant that he should when she wrote the piece. Certainly it was Mr. Plympton's Ingomar that brought out the new beauties of the play.

The spectacle of the fiercer attributes of manliness melting away under the spell of lovely woman, is one of the most attractive that can be evolved out of human relations.

It is the more agreeable, inasmuch as it conveys a pleasant source of shock by allowing for a masculine *naiveté*, as delightful as it is rare. Parthenia is a wily Circe, a Nineteenth Century *femme du monde* compared to Ingomar, whose naive innocence is the secret of the charm of the play, only Ingomar never had a chance before to reveal it.

Julia Marlowe does not, it seems to me, get at the Greek feeling of the play. She has not sufficient length of limb for the free movements and plastic beauties of the part. Moreover, while her voice is not exceptionally good her elocution is defective. It has range and variety sufficient, but—like repeating constantly the same musical phrase—it becomes monotonous. There is a lack of correspondence between sound and sense, except at intervals, when the intonations fit exactly, and we seem to catch the peg which supports her entire elocutionary training so far as this play is concerned.

Of course this is all remediable—except the length of limb that Parthenia will have to beguile us into not noticing.

. . . . . .

The Senator is such a success that it makes no difference what one says about it, or against it. After the play begins, the tail of the queue of men at the box-office is outside in the cold.

The play is very amusing, and the character fits Mr. Crane like a glove. But the after sensation is of semi-deafness, as if the play had been shouted in one's ears.

Everybody talks in italics. Mrs. Barrymore sets the pace, and away goes the whole company, through brake and briar, over bog and fen, and each shouting a "view halloo!"

That is, everybody but Mr. Frawley, who makes a distinct success as an American Dundreary. As George Schuyler, U. S. A., he is original and very funny. But it is doing the young man an injustice to say, that part of the favor he receives every night is due to the fact that he furnishes the only repose to eye and ear offered during the evening, and for that the audience is also grateful.

There is a very funny idiosyncrasy apparent in the backs of all the women of the company. As is well known, and as the genial Autocrat of the Breakfast Table has also demonstrated, every object bends towards the beloved object—the sunflower to the sun, etc. Geometrically the arc is concave. But in The Senator all the ladies in love stiffen their backs and throw back their heads. Mabel Denham, when receiving the proposal of the Senator, even emphasizes this attitude by standing on her heels.

Now what does this portend? Can it be possible that the mental attitude of the sex is changing in regard to this important matter, and that the correspondence is physically perceptible? I am a believer in such subtleties and the possibility that it is true becomes of interest.

. . . . . .

Dear little Elsie Leslie! How bravely she bears herself in Prince and Pauper. Fauntleroy was child's play to the weight she now bears on her young shoulders. It seems to be the heavier because much of it is unsuited to her temperament and gifts.

The attention which the audience gives to the Prince with Miles Henley in the second act, and to the Pauper on the throne in the last act, shows plainly wherein she can always win success.

The melodramatic element which runs riot in the third act would rouse rafters in the Grand Opera House or on the Bowery; but it falls flat on Broadway. The child herself is out of her element. She rouses herself to her own speeches, but her by-play is ineffective.

If Mrs. Richardson could have taken Mark Twain's idea without burdening herself with his incidents she could have made a play better suited to the little girl, who is never so fortunate as when she is endeavoring to adjust some anomalous situation between the reality and the seeming that the exchange between the Prince and Tom Canty allows for.

But in her fealty to the book, Mrs. Richardson has had to crowd the play with events, and the greater charm of the story has suffered effacement. This, perhaps, is hypercriticism, considering the two charming episodes alluded to, although even in these, less business and more dialogue would have been acceptable.

It seemed to me the little girl discriminated the two characters with great intelligence and carried herself bravely throughout.

The fine setting and stage management were of themselves worth seeing, and are an object-lesson for the little people who are beginning to wrestle with the doings of royal folk in history.

. . . . . .

Mr. Madison Soulé, in a letter in a recent MIRROR, very pertinently remarks of what I had said of The Doll's House the week before: "Justice is blind." It was, however, not the legal aspect of the case that I was considering. However, I feel pretty sure that if Nora had been tried for her crime before an American jury, and had practiced her pretty arts, she would have gone out scot free.

By the way, it seems that when The Doll's House was played in Philadelphia, the house was filled with children, and perambulators stopped the way, under the impression that it was a pantomime.

WYLDE THYME.

AS A FOREIGNER SEES US.

"Yes, I certainly think that the aim of the American dramatist is higher, and the possibilities of the American stage greater, than is the case with the English playwright and the English stage in England." The speaker was Paul Blouët, better known in this country as Max O'Rell; his listener a MIRROR representative; time and place, an afternoon recently at the Everett House.

"Not, however," he continued, "that I think your dramatists in America excel those of England in ability, for I consider Henry Arthur Jones and A. W. Pinero the most able and gifted of all the writers now working for the English-speaking stage. And this seeming paradox is easily explained. The English dramatist labors under disadvantages which his American *confrère* escapes. His pen is by no means so independent, nor has he the same encouragement to lay aside pecuniary considerations and produce artistic work. Your dramatists over here know their audiences, and have, indeed, only one. They write for a certain public—A. M. Palmer's Daly's or Frohman's—a public as intelligent upstairs as in the stalls. But in England, as I said in my MIRROR article last week, there are two and entirely distinct audiences to cater to—the half guinea orchestra and the shilling pit. And wide apart by position and education as are the classes and the masses in England there is, with a little difference of detail, one point on which the theatregoing portion of both agree—they do not want what you and I would term an artistic play. The masses in England are singularly unintelligent and uninteresting, and all they can understand, and all they want at the theatre is some startling melodrama full of blood-and-thunder, extraordinary feats of heroism and still more extraordinary villainy; while the classes who love to linger at the dinner table until long past the hour usually advertised for the rise of the curtain, arrive at the play drowsy and with impaired digestion, in fact in a sufficiently interesting condition to be utterly incapacitated for the enjoyment of anything other than what is served them.

"Is it likely that under such circumstances they would be capable of such mental concentration as the enjoyment of the plays of Dumas, Pailleron, Musset, or Meilhac demand, or that the masses in the pit and the *paradis* would comprehend their charm and subtlety? No, like the speaker who shapes his rhetoric and limits his vocabulary according to what he judges the comprehensive faculties of his listeners, so the playwright must appeal to the brain of his audience. And this explains why a man like Henry Irving, who certainly knows and enjoys an artistic play as well as any one, and who, with his talent, can always command a run of 200 nights, produces such plays as The Dead Heart in preference to plays more subtle, and more literary, and more worthy of him. Irving knows what he is about. He knows that on a well-fed lord, or a sleek honorable, witty epigrams are thrown away. He knows that it is to the eye, and not to the brain, that he must appeal. Little mental effort is needed for the visual organs to dwell on elaborate scenery, or for the dulled brain to digest those platitudes of dialogue for which the average English play is remarkable. The gallery must have a murder or two; the stalls a little cheap sentiment. The literary effort ends with this, and the scenic artist comes to the front.

"Now in America, as far as my limited observation permits me to judge, the case is different. The American artistic temperament is much more closely allied to the French. In your theatres I have noticed that the audience listens more patiently and with evident interest to the longer speeches and even to the soliloquies when there are any, and underlines the salient points throughout the play with more intelligence than the average English theatregoer is capable of. All these considerations, and others too lengthy to dwell upon, explain satisfactorily, I think, my impression that a brilliant future awaits the American playwright. Yet allowing this I also think that the standard merit of your plays might be carried still higher and to do this, as I told one of your metropolitan managers the other day, is to exploit still further the French field of dramatic literature.

"The French dramatist is a *maître* in the art of play writing. Yet he has only become so because he has a public who demand his wares and, while appreciating their wit and brilliancy, encourages him to newer efforts. How many little masterpieces are there in the French repertory which put before an English or American audience, and even if Englished by the *maître* himself, would be received with favor. Take for instance that little gem of Musset—Caprice. It only tells a story of two persons—man and wife, but it is a story beautifully told. I remember that the two are sitting at a table in their drawing room, the man reading his newspaper, the woman knitting a purse. Presently the husband's eyes wander from his paper to his wife's deft, white fingers and he wonders who the purse is for. His wife refuses to tell him, and the more he wonders, the more he wishes she were doing it for him. Finally after some delicious comedy between the two, she tells her husband it is for him. That's all there is in it; but there is an inexpressible charm in the brilliant dialogue and the perfect manner in which it is played at the Français that never fails to fascinate and enthuse a French audience. It is a mistake which foreigners often make to imagine all our plays are frivolous and immoral and for the most part based on marital irregularities. They are not so, and the little masterpiece I mention is one among many others in the repertory at the Français."

"Is the Comédie-Française as well off as regards both actors and repertoire as it used to be?"

"No; I regret to say that the Français has fallen off considerably. It is by no means what it was even under the second Empire. The evil it has to struggle against is a democratic administration. Mind you, I am a democrat myself as far as politics are concerned, but not in Art. *Re* the fine arts, I am an aristocrat *par excellence*. I don't believe you can make an elegant purse with a sow's ear, or further the progress of our national stage by reducing the subsidy."

"But might not the mass of the taxpayers argue that their lack of æsthetic training debar them from enjoying such luxuries, and urge the pellucid injustice of their contributing to such a subvention?"

"Yes, that is the old argument, but, on the other hand, you must allow that the uneducated man, while unable to appreciate the fine arts, yet unconsciously derives benefit from their cultivation. There is some talk of increasing the State grant, and I hope, for the sake of our theatre, that it will be carried through."

"How did the difference of social standing between the actress in France and in England and America impress you?"

"Strongly in favor of the latter countries. In France the actor has had to struggle, and is still struggling against an old, yet deeply rooted prejudice. France is democratic by her institutions, but essentially aristocratic in its society, and very few actresses have ever obtained their *entrée* to the Faubog. These *privilegiées* are the leading *artistes* at the Comédie. But in England and in America, I was greatly surprised to find that this was not the case, and that sensible people had come to the conclusion that, after all, it is possible to be at the same time a good actress and a perfect lady. In this you have set France a good example which she would do well to copy. Then perhaps there would be less dislike on the part of gifted women to embrace the stage as a profession."

A NARROW ESCAPE.

The members of A. M. Palmer's Jim the Penman company while going from Terra Haute to Evansville, Ind., recently were startled by an incident which was certainly not in the programme of the day's journey. The train was rushing along at a rate of about thirty miles an hour when an accident to the piston rod caused the boiler of the locomotive to burst. The entire train was instantly enveloped in a dense cloud of steam, much to the alarm of the passengers who feared some terrible catastrophe.

The train happened to be on a down grade; so, for some distance, and notwithstanding the loss of steam, it ran on uncontrolled. The brakemen finally mastered it by applying the air-brake. Proceeding to the locomotive, it was found that the engineer and the fireman were absent. The former had been carried clean through the windows of the cab by the force of the escaping vapor; the latter had jumped to avoid being scalded. Both were found considerably bruised, lying on the track at the rear of the train. The company reached their destination several hours late, but all thankful for their narrow escape.

RYLEY.—J. H. Ryley telegraphs us that he has severed his connection with the Arthur Rehan Comedy company.

PROFESSIONAL DOINGS.

HARRY BROWN, the comedian, has left the Grau Opera company.

FRANK ROBERTS has been engaged for the Still Alarm company.

MURRY WOODS has severed his connection with R. B. Mantell's company.

BLANCHE CURTISSE writes that she will return from abroad early next month.

MARIE HUBERT-FROHMAN plays for the Taunton (Mass.) Elks on Friday night.

THE KING'S FOOL will have its first production in this city at Niblo's next Monday night.

KATE CLAXTON will produce Bootles' Baby at the Park Theatre next Monday night for a week.

W. H. MONTGOMERY has left R. B. Mantell's company to join the Kate Claxton Bootles' Baby company.

AN English syndicate has purchased a controlling interest in Forepaugh's Circus for about $1,200,000.

WEDNESDAY matinees of The Charity Ball will be regularly given at the Lyceum Theatre, commencing next week.

COL. MCCAULL has engaged Bertha Ricci to fill the vacancy in his opera company caused by the secession of Marion Manola.

THE benefit for the Taunton, Mass., Elks, will take place on Friday night. Marie Hubert Frohman's company will appear.

SAMUEL P. COX, manager for Frank Daniels, has secured the New Park Theatre for a run, and will present Little Puck there Feb. 24.

IT is said that Napoleon Wood, the hero of the West End Theatre fiasco in Harlem, contemplates taking a company out on the road.

DOBLIN, the well-known theatrical tailor, next to the Morton House on Broadway, has established a branch store at No. 451 Fulton street, Brooklyn.

MARIE WILLIAMS has returned to the cast of The Seven Ages at the Standard Theatre, and will go on the road with Henry E. Dixey's company.

EUGENE TOMPKINS has engaged Henry Neville, the English melodramatic actor, for Human Nature, to be produced at the Boston Theatre next season.

POLICE SERGEANT MCDONALD presented Marcus J. Jacobs with a very valuable greyhound last week. The dog is named Fly, and has won the 500-yard championship.

KITTY MAYHEW, through her backer, Mr. Singer, has authorized Gustave Frohman to negotiate with A. M. Palmer for the rights of Aunt Jack for the Pacific Slope territory.

A MONSTER programme is being arranged for the first annual benefit of the Treasurers' Club of America, to take place at the Broadway Theatre on Sunday evening, April 20.

W. H. ELWOOD, who gave up his position as paying teller in a Detroit Bank to become an actor, is reported to have made quite a hit as Lieutenant Hayne in Held by the Enemy.

ONE of the acts of The Fakir was rewritten recently and last week the new act was tried in Pittsburg. It met with the approval of the audience, and the piece is said to have been considerably improved by it.

HARRY KENNEDY will not tour The White Slave next season, confining his efforts entirely to Siberia. For the season of 1891-'92, however, he will revive his play, producing it with grand spectacular effects and a great cast.

ALTHOUGH the regular sale of seats for the engagement of the Kendals at the Fifth Avenue Theatre does not open till to-morrow (Thursday) there were almost enough orders received by Monday to take up the entire capacity of the house for the first week.

THE publication of the eighth and final volume of the "Henry Irving Shakespeare" will not be delayed by the death of the editor, Frank Marshall. Mr. Marshall's arduous labor while engaged on this work was the indirect cause of his fatal illness.

CORINNE has broken all records in Kansas City, where she has played two consecutive weeks to standing room only. As a result of this phenomenal engagement, the popular little star has been booked in that city for a return date for two weeks next season at an increased percentage.

BY the generous assistance of the employés of the Grand Opera House, Toronto, and of the Minnie Maddern company, a couple of members of His Natural Life company were enabled to get back to New York. The Held by the Enemy company aided another one of the stranded people.

SIR HENRY CUMMINGS and A. H. Chamberlyn, owners of the Princess' Theatre, London, where The Old Homestead is to be produced in May, are shortly to visit this country. While here they will be the guests of Alexander Comstock, business manager of the Academy of Music.

EDWIN A. PRATT, the theatrical lawyer, and Thomas W. King, a well known dramatic author and litterateur, have entered into a copartnership as authors' agents at No. 1,145 Broadway. Mr. Pratt will be permanently settled next season as treasurer of the De Wolf Hopper Opera Bouffe company, for which he has already been engaged.

LAURA BURT is determined to quit the burlesque and farce-comedy field. She has become a pupil of the American Academy of Dramatic Arts. In a performance given by the pupils of the Academy at Short Hills, N. J., Miss Burt received warm commendation for her rendition of the leading role in A Scrap of Paper.

LINDON'S Son of Monte Cristo company, with Frank Lindon and Edna Earlie as the stars, is reported to have done a very good business all this season. It is claimed that out of twenty-six weeks only two were of a losing nature. The play presented is a sequel to Monte Cristo and is in five acts. Next week the company play in Philadelphia, from there going East. They carry all their own scenery and everything necessary to give a first-class performance.

LONDON NEWS AND GOSSIP.

London, Jan. 23.

The mediæval comic opera, Marjorie—words by Lewis Clifton and Joseph Dilley; music by Walter Slaughter—which was originally tried with some success at a Prince of Wales matinee last July, was put into the regular bill at the same house, on Saturday evening, and was received with a certain amount of favor, which would probably have been greater had the intentions of the librettists been carried out in their entirety. One of the librettists has, alas! gone over to the majority since the initial performance of his work. "Lewis Clifton" was the pen-name of Lewis Clifton Lyne, a well-known journalist on this side, who died about three months ago. Mr. Lyne was a cousin of "Father Ignatius," the Protestant monk, whose vagaries some years back considerably exercised his spiritual superiors. Poor Lyne was a singularly unselfish, whole-souled man, of high principle, incapable of deceit and trickery. He bore his troubles—and he had many—with uncomplaining fortitude, and he was universally esteemed and beloved by the brothers of his craft.

* * *

Marjorie, as written by Lyne and Dilley, was much above the average of the ordinary comic-opera book. The story was simple but well told and thoroughly interesting, and the lyrics were of exceptionally good quality. It happened that the composer had done rather too much for the money—or at all events had written too many numbers for the book. As he declined to sacrifice any of them, the libretto had to be cut—which it was, by an axe rather than a pruning-knife—in order to bring the opera within practicable limits. Hence, much necessary dialogue went by the board, and the plot suffered in consequence. Unhappily, the music was not all that could be desired by a modern audience. During the seven years which had elapsed since its composition, the popular taste for waltz measures has greatly diminished, and as these rhythms preponderated all the time, the result was so far unsatisfactory. Nevertheless, the matinee was, as I have said, successful, and the present production would probably have been equally, if not more so, had not the book been tinkered about in the interim, and not only more cuts made, but foolish anachronisms introduced. It has been stated in various London papers that Robert Buchanan was entrusted with the "revision" of the book for the present production, but I can scarcely believe that this is true. If it is, then Buchanan has no cause to be proud of his work.

* * *

I have said the story of Majorie is simple. It may be told in a dozen lines. The heroine, Majorie, is the daughter of a knight who has seen better days. She is sought in marriage by an earl, by an elderly farmer, and by the elderly farmer's son, Wilfred. As Wilfred is the "detrimental" of the two, he is naturally the favored swain, and Majorie's fidelity to him is the central theme on which all manner of interesting incidents are developed. In the course of the complications which ensue, the earl is, against his will, married to Majorie's maid, Cicely, who has changed dresses with her mistress. But, after much plotting and counter-plotting, all comes right, Majorie and Wilfred are united and all ends happily.

* * *

Miss Agnes Huntingdon has been cast for the hero, Wilfred, and, being a fine figure of a woman, looks the part to admiration. Vocally she is by no means so satisfactory. Her voice seems to have deteriorated in quality and her articulation is simply vile. Some think that what she is suffering from is simply an excess of affectation, and if this is so, there may be yet hope for her, for the dressing-down which she has received at the hands of the London press must speedily bring her to her senses. If, on the contrary, it is her misfortune and not her fault, that she sings and speaks as she now does, she has my profound sympathy and (I am sure) that of many others whom she charmed when she first played in Paul Jones. Phyllis Broughton as Cicely made, perhaps, the success of the evening—not vocally, but by vivacity and dancing. But seeing that the period of the opera is supposed to be *Circa 1216*, this young woman's references to her own breach of promise case were just a wee, tiny bit too steep. Camille d'Aiville looked and acted well as Majorie. Hayden Coffin, who was in fine voice, was good as the earl.

* * *

Slaughter's music is not painfully conspicuous for originality, but it is, on the whole, acceptable. If it has a fault, it is that the composer seems to have been unable to determine whether he should go in for the purely comic or the profoundly serious, and, while hesitating, has practically gone in for neither.

It is an open secret that for debts incurred during the recent Promenade Concert season at this house, sheriffs and receivers and other fearful legal wildfowl have descended upon the theatre and scooped up the takings as fast as they were taken—and withal business has been good. How it will all end I cannot say, but I believe the syndicate will endeavor to continue the show if only for the sake of the large number of artists who would otherwise be thrown out at a bad time.

* * *

There have been ructions at Her Majesty's Theatre concerning the pantomime Cinderella. H. J. Leslie, who was managing director of "The Opera, Limited," (the syndicate which ran the show) has sent round to the newspapers announcing that he has retired from the undertaking and has "removed his name from all advertisements connected therewith."

* * *

Yesterday there came on for hearing, the adjourned case concerning the causing of a riot at the Princess' on the first night of The Gold Craze, by Brandon Thomas. In this case it was alleged that a person described as the Marquis de Leuville had "instigated, incited and procured" various confederates to create a riot with a view to wrecking the aforesaid drama, on November 30, because that he (the aforesaid Marquis) had felt himself aggrieved by a rumor that J. H. Barnes (whom you know) intended as the villain—here called the Baron de Heurville—to make up in resemblance to the "Marquis"—in question. The chief witnesses for the Princess' people—up to the present—seem to have been hirelings of the alleged "instigator and inciter"—anyhow they swear that on a previous occasion they were engaged by him to combine in applauding his so-called song "Samoa" (perhaps one of the worst bits of verse-writing of modern times) when it was sung at the Covent Garden Promenade Concerts.

Whether or no, there was a good deal of hard swearing again both yesterday and to-day, together with some more or less opposite evidence by "Handsome Jack" Barnes himself and eventually the case was again adjourned. Now, if The Gold Craze were still running, all this thusness might be regarded as a bold advertisement, but, as you will remember, the piece albeit, by a really clever author, was a tremendous failure, and uncontinently pegged out after a fortnight's limping run.

* * *

I am sorry to learn (to-night) that Cecil Raleigh, the well-known and clever playwright, is seriously ill. When I met him a few days ago he was in his brightest mood, manfully swallowing his recent "knock" over The New Corsican Brothers at the Royalty, and was full of schemes for the immediate future. Raleigh, you know, is the Hon. Secretary of the much-boomed Swagger Pelican Club, and, between you and me, I don't think the club and its customers agree with him.

* * *

Charles Wyndham, not having, up to the time of mailing, cabled to stop further proceedings, H. J. Byron's Cyril's Success is still billed for revival at the Criterion next Saturday.

* * *

Lily Langtry—who seems more alive to Apt Advertisement's Artful Aid than ever—starts her management of the St. James next Tuesday night with an obscure little piece entitled As You Like It. The Lily has for some time announced, or caused to be announced, that she would open with a new play by young Haddon Chambers, author of Captain Swift; then it was postponed for As You Like It, and now then it is "off" altogether. There was, I believe, considerable discussion over the last act. George Alexander (formerly of the firm of Irving & Co., but lately of the Adelphi) will commence his managerial career at the Avenue, on the Thames Embankment, next Saturday. He opens with a farcical comedy called Doctor Bill, which, albeit, by the culchawed Hamilton Aidé, is, I am informed, cerulean, to put it mildly. Alexander proposes to follow later on with the adaptation he is having done of Daudet's new drama, La Lutte pour la Vie. How Alexander will fare with comedy and drama at this hitherto comic-opera-and-burlesque house I should not like to predict; but, of course, I wish the young man well, for he is clever and rather less disposed to swell-headedness than many "young-firsts" I wot of.

* * *

On February 3, the "American success," A Noble Brother, will commence a fortnight's run at the Opera Comique, with J. W. Summers as Jerry the Tramp—in which role he hath been successfully touring around our provinces. On February 8, Terry's Theatre (where Sweet Lavender finishes up on Saturday its 700th night) will pass into the hands of Miss Cissy Grahame, actress, who will "inaugurate" her management with a new front piece called The Parting of the Waters and a new Mona Cairdish-Ibsenish farcical comedy, by Jerome K. Jerome. D'Oyly Carte's new theatre in Shaftesbury Avenue will open, some say, in September—other some say October. The Comedy Theatre (lately under Charles Hawtrey, who made a fortune over The Private Secretary and lost it over horse-racing) is to be run by a limited company—with comedy, say some—with comic opera say others—capital £40,000.

Gawain.

NOTES FROM PARIS.

Paris, Jan. 22, 1890.

Have you ever remarked that the first piece or two written by French dramatists for the Comédie-Française, after their election to the academy, are rarely as good as the plays that have made their reputation? As soon as they enter the sacred precincts of the institute the gayest of them seem to assume a seriousness that is at once reflected in their works. You feel, in listening to their pieces that they have made tremendous efforts to keep within what is called the "tone of the house."

Meilhac appears to have undergone the same transformation that was noticed with Sardou and Pailleron after they became Immortals; instead of giving us one of those frankly-bright Parisian comedies that have won for him the title of Marivaux's cousin, he has tried this time to be serious and sentimental and to attempt a psychological study of that curious product, the young French girl at the close of the nineteenth century. He places his heroine in a *milieu* which he has often scrutinized and which is one that lends itself to frisky details rather than to virtuous homilies; but it is the homilies that predominate. The result is that instead of an unreservedly successful piece, such as it undoubtedly would have been if written for the Variétes, Margot is only a *succés d'estime*. And yet the piece is not entirely devoid of interest. The first two acts are charming, full of movement and brilliant repartee. It is true that the wit belongs rather to Meilhac than to his characters, but in listening to the *mots* the spectator is charmed and has no time to ask himself whether this sparkling dialogue is always appropriate to the characters such as the author has indicated then.

Margot, which is a familiar abbreviation for Marguerite, is the daughter of a swell *degrafee* who, in dying, confides her to another amiable person of the same profession, Mlle. Carline. The child is sent into the country, where she grows up as best she can among the chickens, and is brought back to Paris at the age of eighteen, presumably to follow in the way of her godmother. She is thrown into the company of Parisian *viveurs* at the house where she receives hospitality, and goes about with Carline to bachelor dinners. It is to one of these jovial repasts, given by Boisvillette, a Parisian *boulevardier*, whose gout and rheumatic pains begin to warn him that he must *faire une fin*, that Margot is taken by Carline with the evident intention of forgetting her when the hour of departure comes. After a copious dinner, and as the "ladies" are about going to the Variétiés to finish their evening, the question is asked, "Where is Margot?" Without troubling herself to answer this inquiry, Carline starts off with her comrades. Overcome by the excellent champagne, Margot had left the dinner table and taken refuge behind a screen, where she falls asleep on a sofa. There she is accidentally discovered by Boisvillette and his nephew, George. The nephew naturally supposes that Margot is there with his uncle's knowledge, and facilitates him upon his good taste. Boisvillette, instead of taking advantage of the situation purposely arranged by Carline, feels a lively affection for little Margot, who, it may be said in parting, is closely related to Maupassant's Yvette—and finding that she is still pure and has no desire to follow in Carline's footsteps, purposes to remove her from her present surroundings and make an honest woman of her. "Oh, those attempts don't often succeed!" replies the precocious *bambine*. However, Margot is intelligent enough to see that she has a dismal future in store if she remains in her present position; so, after some urging, she accepts Boisvillette's proposal to go into the country, where, after polishing up her neglected education, he promises to marry her to some honest man. It is easy to foresee that this old Parisian *viveur* will become so attached to his protegée that he will offer himself to her later on. In the meantime he confides her to the care of an old serving maid, who has charge of his country house, and gives her professors to complete her scanty stock of knowledge. She remains in the country four montos, passing as Boisvillette's niece. Her protector carefully avoids visiting her, and contents himself with receiving daily reports of her progress, which are sent to him by his faithful servant. Unfortunately for Boisvillette his gamekeeper, Francis, a rugged and honest gamekeeper, falls in love with this strange wild creature with whom he is brought into daily contact, while Margot becomes enamored with Boisvillette's nephew, Geoge, whom she has only seen once or twice. George being engaged to Mlle. Valentine d'Arsy, an excellent young lady to whom he is fondly devoted, the question arises, what will become of Margot when she learns this news, so fatal for her happiness? Will she marry the gamekeeper, who has offered himself and been refused? Will she wed her protector, or will she return to Mlle. Carline? According to Parisian logic, which seems to deny that a young girl born and raised in the same conditions as Margot can ever be a virtuous woman, this last resorce would have been the proper solution. According to a broader conception of human nature than is to be found on the Boulevard des Italiens, Margot might accept Boisvillette's hand and fortune out of gratitude, if not from love; but, agreeably to M. Meilhac's reasoning, the only resource left for Margot is to marry the rustic Francis, whose idea of a wife, as developed by himself to the young girl, is a woman that attends strictly to her duties obeys her master, and perhaps allows herself to be occasionally beaten. Boisvillette is thus abruptly permitted to go to Aix-les-Bains, where it is presumed he will nurse his disappointment at the same time as his gout. This sudden change in Margot's ideas surprises the game-keeper as much as it does the audience.

Besides the leading characters there are three good minor roles: Léridan, a *viveur éreinté*, friend of Boisvillette; Mme. d'Arsy the mother of George's sweetheart, and Mme. Monnin, the old serving-maid. The piece is mounted with great care and admirably performed. It is the fashion just now to sniff at the Comédie-Française, but there is no other theatre in Paris where a piece can be so harmoniously acted. Febvre as Boisvillette, Worms as the game keeper, Coquelin-Cadet as Léridan, Le Bargy as George, Mlle. Reichenberg (with an "n" if you please, new style) as Margot, Mlle. Bertini as Valentine, Mlle. Fayolle as Mme. Monnin, and the still young Celine Montalland as Valentine's mother, with Rachel Boyer and Nancy Martel as *affriolantes momentanées*—where can another theatre show such a perfect cast? There are only a few toilettes, but they are very tasty. Mlle. Reichenberg wears in the first act a very light, yellow-looking dress in crêpe de Chine, cut in Empire fashion, and embroidered with violets, the corsage open low and to a point, the arms half bare and the short sleeves tied in a knot just above the elbow. In quitting Boisvillette's house she puts on a spacious light-blue velvet cloak and a large round hat trimmed with feathers and flowers. In the second and third acts a costume of red embroidered with black roses, red cotton apron, and straw hat trimmed with poppies and black velvet bows. Mlles. Boyer and Martel appear in the first act. Mlle. Boyer's costume consists of a cream bengaline dress embroidered with flowers and for her depàrture, a white and black peluche cloak trimmed with black feathers; a hat in open work golden-colored tissue and trimmed with a large red rose. Mlle. Martel wears a dinner dress in light-pink satin embroidered with iris and brown roses, a cloak of light blue figured silk and trimmed with black fox; the hat in golden-colored tissue, embroidered in gold, and mounted with a bunch of black feathers touched with gold and with little sequins. Mlle. Bertiny, a gray alpaca dress with amazone corsage, a round country hat trimmed with gray and yellow bows. Mme. Montaland, a dark riding habit with a dark felt Fronde hat trimmed with black feathers.

The Palais Royal has had a success this week—the first one since The Perfume. The new piece is entitled Les Moulinard and resembles somewhat Goudinet's Panache, without, however, having its *finesse*. Moulinard, a retired mustard manufacturer, wishes to give his daughter to a young man with an official position. He therefore tells Paul Bodard, the wooer of Mlle. Cécile Moulinard, that if he wishes to marry this young lady that he must obtain an appointment of sub-prefect, at least. Paul makes all possible efforts to secure the desired nomination, but it is Paul Godard who is appointed. The official journal, however, in registering the appointment makes a typographical error in Godard's name, and prints it Bodard. Whereupon Moulinard believes that Cécile's young man is really named Sub-Prefect. Paul knows the truth, but he does not dare to undeceive Moulinard, for that would mean the loss of Cécile. Cécile herself advises her suitor to keep mum for a few days and play the official rôle to which he is not entitled. This starting point gives the authors, Messrs. Ordonneau,, Valabrègue and Kéroul, a chance to create a lot of amusing situations, the best one of which is a table d'hote scene in the second act, where Moulinard and his wife believe they are at the Sub-Prefecture Reglisotte, when in reality they are at an hotel bearing the same name. They take the guests for official personages who have come to welcome their son-in-law, and the most amusing part of the scene is that Paul Godard, the real Sub-Prefect, is dining alone in an adjoining room and lamenting his appointment to such a dreary region. This roaring farce, in which *gros sel* is plentifully sprinkled, is played admirably by Dailly, Madame Mathilde, Gallipaux, and one or two others of the Palais Royal company, and will probably have a long run.

Strapontin.

Much excitement was caused in Dallas, Texas, last week by the sale of some reserved seats in the theatre there to negroes. Prominent citizens left the theatre and there is talk of boycotting it.

JOBBING.

Good-bye, sweetheart!
Thine other name
The world shall ere long know.
Good luck be thine—
Success and comfort go
Close by thy side,
In spite of this poor show—
Good-bye, sweetheart!

Welcome, sweetheart!
Some more of fame
This trip brought thee, I know.
Good luck's been mine—
I've had a raise. Let's go
Close, side by side,
To our old *table d'hôte*—
Welcome, sweetheart!

G. C. VAN BOSKERK.

MRS. PALMER'S RECEPTION.

Mrs. A. M. Palmer's reception last Friday afternoon will long be remembered in social circles as a remarkably brilliant affair. The occasion being the *début* in society of Miss Lily H. Palmer, no pains had been spared to make it the success which it ultimately proved. Fifteen hundred invitations had been issued. The house, No. 25 East Sixty-fifth Street, was profusely decorated with white rosebuds and lilies, and to accommodate the crush of callers, the adjoining house on Sixty-fifth Street—which is owned by Mr. Palmer—was thrown open, the two being connected by an enclosed bridge decorated with rich tapestries and rare flowers, and illuminated by colossal lanterns which imparted a fairy-like aspect to the animated scene. On a raised dais two excellent bands discoursed sweet music throughout the afternoon.

Miss Palmer looked very pretty in a gown of light pink crêpe, trimmed with rose buds. Around her neck was a string of pearls—the gift of her father. Mrs. Palmer was superb in pale violet crêpe and black silk, with a train of white silk handsomely embroidered with flowers. She was assisted in receiving by Miss Sarah A. Palmer, Mrs. Gen. M. Varian, Mrs. Lyman Fiske, Mrs. Will Demorest, Mrs. H. B. Wilson, Mrs. Alex. McKinstrey, Mrs. A. D. Brink, Jr., Mrs. George S. Studwell, Mrs. S. G. Courtney, Mrs. A. M. Dickinson and Miss Nettie Hooper.

Among the company were Edwin Booth, David Dudley Field, Dr. and Mrs. Todd Helmuth, Mrs. George B. McClellan, Miss McClellan, George Parsons Lathrop, General Horace Porter, Miss Kate Sanborn, Miss Helen Granberry, Mr. and Mrs. John Habberton, Mr. and Mrs. Chauncey M. Depew, Mr. and Mrs. J. Culbert Palmer, Sidney Woollett, Mrs. General Custer, Mr. and Mrs. H. Harland, General W. T. Sherman, Richard Mansfield, Edgar Fawcett, Mr. Lucius Palmer, Mr. Foster Coates, Mr. and Mrs. Lawrence Hutton, Dr. and Mrs. C. A. Doremus, Marshall P. Wilder, Arthur Brisbane, Mr. and Mrs. H. E. Fiske, Colonel and Mrs. R. G. Ingersoll, Mr. and Mrs. John Drew, Judge Barrett, Mr. and Mrs. D. D. Youmans and Mr. and Mrs. James Lewis.

A QUEEN OF BOHEMIA.

Lucille Morton was just seventeen when she ran away from a Southern home to seek her fortune, as she said, in New York. Beautiful as a dream, and without any established code of morals, it was not strange that in this great city she found herself beset by a thousand temptations and the prey of the vicious. Envied by women, stared at and flattered by men, vivacious, coquettish, quick in repartee and brilliant in conversation, she was the life of company.

She determined to "see" New York, and she did see it, in all its phases. Her birthright entitled her to admission into the best circles of the metropolis, but her bohemian proclivities barred the doors against her, and so she carved her own destiny out of foreign materials.

The first venture of this wayward girl was in journalism, but her pen was dipped in gall, and everything and everybody not *en rapport* with the incipient journalist was subjected to an amount of vitriol-squirting, positively alarming, and quite unbearable.

Not caring especially for her own sex, she had little society, except among those who, like herself, were thorough Bohemians. Often rising at daylight, she would visit the jails and prisons in order to see the prisoners marched in to breakfast, or summoned to the gallows. The morgue, lunatic asylums, and other places of wretchedness seemed to have a fascination for her. In fact she had a morbid curiosity which fattened on unhealthy food. At night she would engage an officer to accompany her to the lowest haunts in the city, saying that she wished to see vice with and without its glamor.

Familiarity with vice produced its usual results. It was soon easy to embrace what had become stripped of its heinousness by familiar contact and the step was quickly made.

She became the mistress of one of the first musicians in the city, Signor G. They went to Europe, but in a few months he deserted her, when she made her way back to New York. Old haunts became distasteful and she sought a refuge in Washington, where through the influence of certain members of Congress, she secured a government position, which with the money obtained from lobbying, enabled her to live in good style.

She was a champion lobbyist. Lucille knew that virtue was often wont to go about the Capital in slippers, and she accepted the chances, as she had accepted the mystery of fate in the other affairs of her life.

A pretty, fascinating woman can generally carry her point in spite of any amount of red tape, even if her policy is a little Machiavellian. What senator ever stopped to question the policy of a pretty woman of twenty-one? "If any, speak! for him have I offended."

The "Queen" had in her train cabinet officers and diplomats, grave senators and members of the House, whose "salaries were not sufficient to allow them to bring their families to the Capital."

A smile from the "fair Bohemian," or a kiss of her dainty fingers, would often be rewarded by the gift of a diamond ring, a jeweled fan, or some other bit of *bijouterie*.

A grave Secretary of War once succumbed to her charms, and swearing allegiance to Bohemia, promised the "Queen" any gift within his power. Secretaries of War are not always invulnerable to Cupid's darts, even if there is a Mrs. Secretary in the way.

A famous duel which took place in Alexandria, Va., was fought on her account, and one of the heaviest operators on Wall Street carries a bullet in his leg to this day as a gentle reminder of the *rencontre*. Stag parties were nightly occurrences in her *salons*, when the toast was always "Our Queen."

One among the many scores of her retainers declared his love in the most unmeasured terms to the fair Lucille, who returned it. They were married, but only for a short time; in six months she procured a divorce, being too fond of liberty to be contented as the appropriated property of one individual.

Finding life monotonous even in this fast mode of spending it, she decided to go upon the stage, but the venture was a disastrous one. As an actress she was not a success. Beauty alone could not close the eyes of the critics to her shortcomings, and night after night she was greeted with hisses instead of the applause which she had counted upon.

Her manager, fascinated by his star, tried to force her upon the public, but was finally compelled to succumb to its *fiat*. This was a terrible blow to her vanity and she sought to drown her disappointment in the wine cup.

The only time she was ever known to show contrition for her conduct was when calling one day upon her old teacher, who was stopping at the Fifth Avenue Hotel. Lucille heard of her arrival, and the old love rekindled in her heart for this noble woman, who had been a mother to her, and to whom she felt that she had done a grievous wrong in thus deserting, having been an inmate of her home from childhood. She determined to go and ask forgiveness. The teacher, Miss B——, had heard of her fall, but she did not repulse her; on the contrary she put both arms around her, as had been her wont in childhood, kissed her fondly, and looking steadily in her eyes for some time said: "Lucille, you have changed, my dear. A little of the lovelight has gone out of those blue eyes, but there is still enough of the old self left to build upon. Come, won't you go back home with me?"

"Back home with you, Miss B.! Back home with all this burden of sin on my shoulders? No, no, better for me to forget home, and let them think me dead, rather than to go back to disgrace them. No, no, that can never be."

All appeals were vain. They parted in tears and deep sorrow, Lucille to go back to her old haunts, and Miss B. to write to her friends detailing the interview, and advising them to write to Lucille asking her to return home.

That night Lucille wrote two beautiful letters, one to an only sister, the other to Miss B—, in which she spoke of her past, begged them to think of her as she was when she left them for an untried life, and to make no inquiry into the life she had led since her arrival in New York. She pinned these two letters on her cushion, clasped a little locket about her neck, containing the likeness of her mother, put on her bonnet and wrap, and walked quickly through Twenty-third Street to the East River. That was the last that was seen of her alive. The next morning the policeman on duty at the dock saw the body of a woman floating on the water. Hastily jumping into a boat he brought it ashore. It was the body of a beautiful woman about twenty-four.

One more unfortunate, weary of breath,
Rashly importunate, gone to her death.

As the bright sunlight of that day slanted through the narrow windows of the Morgue, it fell upon the pale, beautiful face of Lucille Morton. Her fair hair was thrown back from her forehead and hung in tangled masses, over which the sunshine rippled as in a sea of gold. Life's fitful dream was over and she was at rest, preferring to trust to the mercy of a great Judge rather than to face the scorn of an unsympathetic world. *Telle est la vie!*

MRS. F. G. DE FONTAINE.

CUES.

It is said that the management of the Academy of Music intend giving a souvenir at the 1,000th performance of The Old Homestead which takes place next December.

HARRY PULLEN is said to have joined Edward Harrigan on the road, and it was also rumored on upper Broadway that Johnny Wild had returned to the fold on Monday.

ALICE J. ROBERTS, an actress, who has been playing at Koster and Bial's during the past few weeks, accidentally turned on the gas in her room last Sunday night and was asphyxiated. Her body will be taken to Chelsea, Mass., for burial.

ZOZO is reported to be doing a very large business in Southern Texas. The company has been somewhat crippled in numbers by illness and wedding ceremonies, but although the managers complain the audiences continue to be as large as ever.

GEORGE KRUGH, formerly manager of Mrs. Langtry, has been engaged to manage Richard Mansfield, while B. D. Stevens has been engaged as business manager of that star until within a few weeks before the opening of the De Wolf Hopper Opera Bouffe company's season.

MME. MODJESKA is lying at the Grand Hotel in this city suffering with a sprained ankle which will keep her confined to her room all this week. She sustained the injuries on last Saturday night on the stage of the Academy of Music, Brooklyn, in the first act of Macbeth when she caught the toe of her pointed shoe in her gown. She continued her performance till the end of the play, although suffering intensely. Her rules in support of Edwin Booth have been taken by Minna K. Gale.

NELLIE BLY gave a lecture at the Union Square Theatre last Sunday evening in which she related her various experiences while making the tour of the world. The entertainment was under the management of J. M. Hill, and the house was well filled, the receipts reaching $1,350. The audience, however, felt greatly annoyed at having to wait till a quarter to nine before the lecture began.

MANAGER JAMES H. MEADE of the Bluebeard company on hearing that there was an indictment out against him for misdemeanor in allowing children to appear in that burlesque at Niblo's Garden, visited the District Attorney's office on Monday, surrendered himself, and was put under bonds of $1,000, Manager E. G. Gilmore being accepted as surety. The children are appearing as usual.

IT IS now positively announced that Mary Anderson is to be married to Alphonse de Navarro, most probably in the Autumn. Manager Schoeffel, of Messrs. Abbey, Schoeffel and Grau, to whom Miss Anderson is under contract to play next season and the one after, has instructed his lawyers to write to the actress, asking her to declare her intentions. It is quite probable that if she refuses to carry out the agreements she made she will be sued for damages. About a fortnight ago the firm cut down the time they had at the Broadway Theatre, some of which was held for Miss Anderson.

LETTERS TO THE EDITOR.

THE HOUSE BILL ERRED.

NEW YORK, Feb. 6, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I was most flattered at your appreciative criticism on my interpretation of the character of Perrichon in *Le Voyage de M. Perrichon* at the Berkeley Lyceum on the 1st inst., and allow me to express to you my sincere thanks. Owing to some unexplainable error my name appeared in the house bills as C. de St. Oubin, while it is, and has always been, plain C. St. Martin.

As I feel most proud at the generous reception granted me by an aristocratic metropolitan audience and the kind treatment of the New York press, and especially that of your estimable paper, which has always been foremost in recognizing my artistic efforts, notably when I appeared two seasons ago in this city in the part of Fabian in Mr. Frank Mayo's *Nordeck*, I would ask of you to be kind enough to rectify the error of name in your next issue, if I am not imposing on your kindness.

Although educated in the French school, I am happy and proud to say that I am an American actor, as I was born in the glorious city of New York, and have appeared for over ten years with American companies, from Maine to California.

Most respectfully,
CLEMENT ST. MARTIN.

THE THEATRICAL SITUATION.

THE SOUTH ON TOP.

Syracuse Standard.

THE NEW YORK MIRROR has had its large corps of correspondents at work ascertaining how the theatrical season is turning out all over the country. The South is the only section where business is better than usual. In the Northwest and in New England theatricals are in a bad way. In the Middle States business has been poor also. In Washington the season has been very satisfactory.

THE PLAIN TRUTH.

Cleveland Plain-Dealer.

THE DRAMATIC MIRROR and the New York *Herald* have been trying to ascertain the facts with reference to the theatrical season in this country. Notwithstanding a manifest disposition on the part of most managers to conceal the true situation it is plain that the season has been exceptionally bad. One excuse is urged in one place, another in another, until it seems as if each town has a different reason, but the persisting truth is that people do not turn out and many companies have gone to pieces. Some of the very best attractions scarcely pay expenses. Seventeen companies disbanded in Chicago in one week this month and about as many in New York. No one knows how many broke up on the road.

EXTREMELY VALUABLE.

Washington Post.

THE DRAMATIC MIRROR publishes in its current issue an extensive summary of theatrical business in every theatrical town and city in the country. To use its own conclusion: "Undoubtedly business is bad—very bad—at nearly every point of the compass. General trade is dull, but theatricals are duller." The whole article is extremely valuable. The brightest spot is the report from Washington which indicates good business, and in many instances a large increase over last season.

IT IS THE NEWSPAPER'S DAY.

Columbus, O., Post.

The New York DRAMATIC MIRROR has taken considerable pains to gather from all parts of the country through their regular correspondents, the facts relating to the business done by theatrical companies this season. There is a deal of truth in what THE MIRROR says. In this city the dramatic reviewers attempt to give facts regarding the attractions. If a show is bad the press tries to say so as modestly as possible, which often displeases both the local manager and company. It is easily understood why the company complain about a just though severe criticism, but why the home people complain is not so readily seen, when it is to their gain in the long run. When the press of the city praise indiscriminately the good and the bad, the public cease to have confidence in their statements, and when a new show, no matter how good, comes, the public stay away, saying "You can't believe the papers." A just and honest criticism of a show is the only hope the good attractions have, for the day of the lithograph is past and the newspaper makes or unmakes a show.

CAUSE AND EFFECT.

Newark, N. J., Daily Journal.

The theatrical business throughout the country has been unprofitable this season. In all the large cities the experience is the same of empty seats and diminished box receipts, and the reports from smaller places are that money has been lost by managers. THE DRAMATIC MIRROR reflects the situation and points out some of the reasons. It finds one cause of the public neglect in the inferior companies which are often sent through the smaller towns; another in the maintenance of as high a scale of prices for poor attractions as for good; another in the circumstance that places which might support two performances a week are given four; another in the increased expense of traveling under the Inter-State Commerce Law.

CHAS. DANBY OF THE LONDON GAIETY CO.,

Writes January 2nd, 1890: Gentlemen:—The box of SODEN MINERAL PASTILLES you sent me, was one of many I have taken, (in England especially), I always found them infallible. By all Druggists at 25c. and 50c. a Box.—*Com.*

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CORRESPONDENCE.

CHICAGO.

The Gondoliers, greatly improved both in singing and acting, has drawn large audiences at the Opera House. The opera improves on acquaintance and it is likely to prove as popular as any of the previous works of the authors. Some important changes in the cast are to be made. Louise Paullin is to sing Tessa week of 10.

Francis Wilson and co. in The Oolah met with a hearty welcome at the Grand Opera House. The cast was the same as on previous visits and gave the opera in the customary amusing style. Same week of 10.

Wilson Barrett in Nowadays, a semi-sensational melodrama based on racing events, drew good houses at the Columbia. He also appeared in The Silver King. The three weeks' season has been fairly prosperous. The Exiles week of 10.

E. H. Sothern in Lord Chumley was welcomed once again to Hooley's with a heartiness that was complimentary to him. Business was excellent all the week. Boston Howard Athenæum co. week of 10.

Primrose and West's Minstrels met with fair success at McVicker's. Louis James week of 10.

Zig-Zag had light houses at the Haymarket. The Bostonians will doubtless crowd this house week of 10. Assistant Manager George A. Fair takes a benefit 9. A strong co. of artists from all the cos. in town have volunteered. Mr. and Mrs. Fair and Louis James will appear in an act of Lucretia Borgia.

Shadows of a Great City drew well at Hamlin's. A Dark Secret week of 10.

A Legal Wreck had a profitable engagement at the People's. Agnes Herndon will present her new play, La Belle Marie week of 10.

Siberia had fair-sized houses at H. R. Jacobs' Clark Street Theatre. Galley Slave week of 10.

The Galley Slave drew well at the Academy. Siberia week of 10.

The Two Macs had a prosperous week at the Windsor. Kate Castleton week of 10.

Pinafore at the Auditorium is arousing a good deal of interest. A great many people think it will be swamped in such a large theatre and on so vast a stage.

Manager David Henderson desires to have a correction made regarding the business at the Opera House. The statement given was not meant to apply to the house, but to the business throughout the country generally as it was reported to him by agents and managers. The actual business of the Opera House has been larger than ever before, averaging $7,500 per week.

SAN FRANCISCO.

JAN. 28.

The Emma Juch Opera company, as I predicted in my last letter, had fewer off nights during the closing week, and the season closed with flying colors.

A Possible Case is very attractive and is making money at the Bush. This is the last week. Said Pasha next Monday, to be followed by Maggie Mitchell.

At the Alcazar, Mrs. Julia Stewart did not succeed as well as she deserved with Jessie Browne, owing to continuous rains. Lights o' London are shining at the Alcazar this week, with E. J. Buckley, L. R. Stockwell and Ethel Brandon in the leading roles. The Great Blythe Case, a new drama, written by Fred Maeder upon the noted legal case of that name now in our courts, will follow Lights o' London Feb. 3.

Pearl of Pekin, like all the other attractions, suffered some, and the chances are that Rice and Dixey haven't profited very largely from its engagement.

Roland Reed is advertised as having arrived, and will open the California to night in The Woman Hater. He will be followed by Frederick Warde in Virginius.

Shenandoah will reopen the Baldwin on Feb. 3.

The Dandy Fifth is withdrawn at the Grand in favor of The Golden Giant. William Morris, George Osborne, Isabel Morris and Eleanor Barry were very satisfactory in their respective roles and the performance throughout was an excellent one. This will close the stock season for the present, as Mr. Abbey has the Grand from Feb. 3 for three weeks.

BALTIMORE.

Nat Goodwin appeared at the Academy of Music week closing 8 in A Gold Mine, to big houses and aided by a competent company gave an enjoyable, humorous performance. Isabelle Coe played Mrs. Meredith charmingly. She was womanly and natural and invested the character with an air of refinement. Paul Arthur was a consistent and effective Riordan and May Durfee and John Ince were good in small parts. Robert Mantell opens in The Corsican Brothers 10. Emma Abbott Opera company next.

The Wife proved a drawing attraction at Ford's Opera House week closing 8, large theatre parties and well filled houses being a nightly occurence. The company is changed from that which gave the play here last season, and not for the better, with the exception of Frances Gaunt who was an altogether satisfactory Lucilie Ferrant. John Hermann repeated his former success as Mathew Culver, and Miller Kent made the most of Robert Gray. Kate Claxton in Bootles' Baby began a week's engagement 10. The Gondoliers next.

At Holliday Street Theatre Fanny Davenport in La Tosca closed a week of good business 8. The star's performance of the title-role is the same forceful, finished piece of dramatic work as last season; if anything, it has been improved. The co., headed by Melbourne McDowell, gave excellent support, and the play was effectively staged. The McCaull Opera co. will appear during week of 10 in Clover and Captain Fracassa. Stuart Robson in The Henrietta next.

One of the Finest drew good-sized audiences at Forepaugh's Temple Theatre week closing 8. Walter S. Sanford in Under the Lash opened with the usual matinee 10. The Shanty Queen next.

The Vaidis Twin Sisters Vaudeville co. opened 10 at the Monumental.

Martin Hayden had a successful week at the Front Street Theatre closing 8. Arizona Joe in The Black Hawks opened 10.

John T. Ford, the veteran manager, was last week re-appointed by Governor Jackson a member of the Board of Visitation to the Maryland Penitentiary. This will be his seventh term, and he has been no lay figure in the organization. He has been associated with every charitable and benevolent work that has taken place here for almost half a century, and always been an active, earnest worker and useful citizen. His nomination was promptly confirmed by the Senate without reference to a committee—a compliment as deserved as it was graceful.

Some admirer of Fanny Davenport presented her last week with a handsome La Tosca cane. There was no clue to identify the donor except the initials engraved on the head, F. D. McD. from T. F. L., 1890.

The Kenilworth will give H. J. Byron's comedy, Weak Woman, at the Lyceum 18.

J. L. Stoddard's season of lectures at the Lyceum is both financially and artistically a great success.

The second Symphony Concert at Peabody Observatory on 8 was one of the most successfull ever given in this city. The feature of the program was the production of Asger Hamerika's Symphony Tragigue, Mme. Clementina DeVere was the soloust.

PHILADELPHIA.

Although but few novelties were presented during week closing 8, business generally was good. In fact, the only novelty worthy of special mention was An Arrant Knave, which was seen at the Chestnut Street Theatre where it played to crowded houses. The play made a favorable impression, but seemed to please the fancy rather than to win the judgment of the audiences; therefore, it was somewhat difficult to decide whether author or actor should receive the greatest credit. But to the latter does my faith incline, for the logic of events will probably soon prove that while Stuart Robson can live without this play, its vital spark will expire with his abandonment. Yet the play has some salient worth. Its text has much literary merit. The language is, in the main, well chosen, and the rhythm is most agreeable to the ear. It displays considerable humor and some telling wit. On the other hand the story is either badly chosen or poorly conceived, lacking in originality and bordering on the commonplace. It lacks coherence and fails to interest. The construction of the play is faulty, undue prominence being given to the comedy role to the absolute detriment of all others. The play, as it now stands, may be called a comedy by reason of this false adjustment, but even now may more rightfully claim to be a melodrama. It shows evidence of having been changed from its original form to suit Mr. Robson's requirements, and as a work of art to have suffered by its transformation. Mr. Robson's performance was exceedingly humorous, and was even exceptionally good, being marred only by the employment of that naughty word "damn" as a theme with variations, which however much in consonance with the role and with the period of the play, offends the nicer sense of the present day. His support was very good, especial praise being due to Emma Vaders, James E. Wilson and Edward J. Radcliffe. Signor Salvini week of 10.

Faust Up to Date completed its third and last week at the Broad Street Theatre, its financial success continuing to the end. The Wyndham Comedy co. week of 10.

The King's Fool completed its fortnight's stay at the Chestnut Street Opera House, having played to only moderate business. Booth and Modjeska week of 10.

Marie Wainwright's production of Twelth Night secured excellent business at the Park Theatre. Miss Wainwright has mellowed considerably in the role of Viola since the beginning of the season, and has gained in lightness and delicacy of touch, making her performance almost all that could be desired. The Malvolio of Barton Hill and the Sir Toby Belch of William F. Owen stand, as they have always stood, unrivalled in contemporary art, needing no improvement, but constantly becoming more enjoyable upon closer acquaintance. Taken as a whole, this is one of the most satisfactory Shakespearean productions within my recollection. The Two Sisters week of 10.

Little Lord Fauntleroy had a satisfactory third week at the Walnut Street Theatre, business remaining about the same as previously reported. It has yet two weeks to run.

A satisfactory performance of After Dark was given at the Arch Street Theatre by William A. Brady and his company, with good financial results. Annie Pixley week of 10.

W. S. Cleveland's Minstrels gave an enjoyable entertainment at the Grand Opera House, and played to good houses.

My Aunt Bridget packed the National Theatre as thoroughly upon its second week as upon its first. Kajanka week of 10.

The Night Owls presented a strong combination and played to crowded houses at the Central Theatre. Reilly and Wood's company week of 10.

At Forepaugh's Theatre there was an excellent production of Youth, with a strong company headed by Forrest Robinson as Frank Darlington, and with newly painted scenery and complete appointments. Big business resulted. The Silver King week of 10.

Dottie Pine, who was billed as the Little Electric Magnet, drew good sized audiences to witness her performance in her comedy-drama Pert. She was received with favor. True Irish Hearts week of 10.

The Shanty Queen, with T. J. Farron and Gracie Emmet supported by a good co., was a successful attraction at the Lyceum Theatre. Florence Bindley in Dot week of 10.

Success, or a Fight for Life, in which appeared Harry Webber at the Kensington Theatre, won the fight and achieved success. The Shanty Queen week of 10.

The merit of the new bill presented at Corinthian Opera House was sufficient to keep the attendance up to the usual high standard.

ST. LOUIS.

Ullie Akerstrom appeared in Annette the Dancing Girl at the Grand Opera House week closing 8. Miss Akerstrom is a very clever soubrette, and her singing and dancing were well received. Her co. rendered good support but the business during the engagement was light. Redmund-Barry co. week of 10.

The Boston Athenæum co. did a big business at the Olympic Theatre week closing 8. All the members of this attraction are stars in their respective lines, and as a specialty co. it is the best that has been here for many a day. Wilson Barrett 10.

A Rag Baby did a big business at Pope's Theatre. Georgia Parker in her original character of Venus, was warmly received and made a well-deserved hit. The rest of the cast ably filled their parts, and what specialties were introduced were heartily encored. Hanlons' Fantasma week of 10.

Charles E. Verner's Irish drama, Shamus O'Brien, did a good business at the People's Theatre. It is truly a representative Irish play and drew enthusiastic admirers by the score. The company was a good one, and the parts were all acceptably filled. The Suspect week of 10.

The new melodrama, After Seventeen Years, did a good business in the Standard Theatre. It has more merit than the generality of plays of its class and the people in the cast showed to good advantage. Nick Roberts' Humpty Dumpty co. week of 10.

Bolossy Kiralfy's spectacle, The Water Queen, did large business an the Exposition Music Hall. It was finely presented and the attendance during the week was very large.

Manager Ollie Hagan had a large house on the occasion of his benefit at Pope's Theatre, which could not hold the people who tried to get in. The beneficiary was presented with a handsome crayon portrait of himself and his partner, John Havlin. Mr. Havlin presented him with a magnificent diamond scarf-pin.

The Elks had their twelfth annual benefit 6. All the cos. in the city contributed to the programme, and the Grand Opera House was packed.

Manager John W. Norton, who has been in New York for several weeks past, returned home in time for the Elks' benefit.

The action of May Irwin, the elder of the Irwin Sisters who were here last week with the Boston Athenæum company, in declining to offer her services for the Elk benefit, has stirred up very bitter feeling among the theatrical people here. Your correspondent asked her why she refused. Miss Irwin said: "Three years ago my trouble with the Elks began. At that time my husband, Fred. Keller, a well-known actor, was dying with consumption, and had not means to support him through his illness. He was an old member of the St. Louis Lodge of Elks. They, after considerable urging, allowed him $27, in three payments, during his illness of eighteen months. Since then I have not had the best of feelings towards the Elks, and have always refused to play at an Elks benefit."

The members of the Order here claim that Mr. Keller did not pay his dues, and so was not in good standing at the time referred to by Miss Irwin.

Mr. Kelly of the After Seven Years company playing at the Standard Theatre at the time, was another professional who did not play after he was asked.

CLEVELAND.

The Brigands was finely given by the Carleton Opera co. at the Lyceum week closing 8. W. T. Carleton, as Falsacappa, sang with fine effect. Alice I. Carle has a powerful contralto voice and played Fiorella with much spirit. Clara Lane being ill, Marion Langdon took the part of Fragoletto, and did full justice to the role. J. K. Murray, C. A. Bigelow, H. C. Blake and Clara Wisdom rendered their parts well. Margaret Mather 10; Howard Athenæum co. 17.

The Exiles was presented at the Opera House week closing 8. It has been seen here before, but never with as strong a company or as fine scenery and stage settings. Ralph Delmore, W. H. Harkins, Nester Lennon, H. B. Bradley and C. H. Bradshaw are capital in their parts. Adele Belgarde made a favorable impression and Keith Wakeman was very acceptable. Kiralfys' Water Queen 13; Two Sisters 17.

Edwin Arden presented Barred Out at the Cleveland Theatre. Mr. Arden has improved since last seen here, and his support is unusually good. Bunch of Keys 10; Galley Slave 17.

H. S. and Joseph Cathorn appeared to good advantage in Little Nugget at the Star week closing 8. Jennie Goldthwaite deserves special mention. Legal Wrong 10.

Irwin's Specialty co. proved a good attraction at the Academy of Music week closing 8.

ITEMS: Edwin Arden has completed a new society drama in three acts, which he will produce next season. The play is reported to be very strong in dramatic situations and will demand good scenery and a first-class co., all of which will be given.—Zig-Zag was to have appeared at the Opera House next week the first three nights, but W. W. Tillotson being desirous of reorganizing, induced Mr. Hartz to cancel, offering him three nights later in the season.—Owing to the illness of George Morris, the Legal Wrong co. was obliged to cancel dates for this week and are laying over here.

Mrs. James F. Green, known to the profession as Dot Seville, died of consumption at her home in Columbus, O., last week. Mr. Green is the comedian of the Legal Wrong co.

NEW ORLEANS.

Arthur Reban's co. opened at the Grand Opera House 2 to a packed house. Surprises of Divorce was presented to moderate business. J. H. Riley, Harry Hotto, Burr McIntosh, Madeleine Lucette, Adele Waters and Mrs. Carrie Jamieson were all well received. W. H. Power's Fairies' Well 9; Fantasma 16.

Owing to the cancelation of Hallen and Hart the Academy of Music was dark last week. James O'Neill 9; Fanny Davenport 16.

At the St. Charles Theatre, Mattie Vickers did well in Cherub and Jacquine. This was a return date, Miss Vickers having been here a fortnight ago. It was the intention of the management to play Cherub all week, but it did not meet expectations and Jacquine was substituted the last four nights of the week. James M. Doner made a hit with his specialties. Ferguson and Mack in McCarthy's Mishaps 9; Jefferson-Florence co. 16.

Myra Goodwin, who is a favorite here, concluded a satisfactory engagement at the Avenue 8. Miss Goodwin improves in her acting each year and is now very clever. Sis was presented all well. The supporting co. is wretched.

ITEMS: The twenty-sixth Saengerfest of the North American Saenger Bund, will be celebrated here from 12 to 15. The carnival displays take place week of 16. All this means a large influx of visitors and the theatres will undoubtedly reap a harvest for the next two weeks.—J. M. Gilbert has retired from the management of the St. Charles Theatre and the house is now under the control of Mrs. Bidwell, with A. Roig as business manager. This is the last season of the St. Charles as a theatre. The house will be put up at auction in April, and as a leading local hardware firm is very anxious to buy it, the Old Drury, about which so many memories cling, will most probably be torn down, to make way for a business house. Mr. Gilbert's departure is regretted very much. He had placed the theatre upon a firm business footing, and was rapidly making it one of the paying houses of the city.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Little Lord Fauntleroy delighted large audiences 12. Annie Pixley to S. R. O. 3. James O'Neill in Monte Cristo 4, 5 to heavy business.——CASINO THEATRE: McCabe and Young's Minstrels 4, 5 to crowded houses.

TUSCALOOSA.—ACADEMY OF MUSIC (J. G. Brady, manager): Myra Goodwin to a full house 6.

NEW DECATUR.—INSTITUTE HALL (William Rich, manager): The McGibney Family gave a very satisfactory performance Jan. 30 to a large and well pleased audience.

HUNTSVILLE. CITY OPERA HOUSE (William Wheelan, manager for North Alabama Improvement co.): J. L. Little's World 3 was well received by a small audience.——ITEM: The North Alabama Improvement co., proprietors of the Opera House, has secured William Wheelan as manager. The former management canceled all dates. Mr. Wheelan contemplates extensive improvements throughout the house, and only first-class attractions will be booked.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Myra Goodwin in Sis 2. Business poor. Lagardere 3; crowded house. Daniel Boone co. 4 to a top-heavy house.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (George Tilles, manager): We, Us & Co. 3 to light business.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): We, Us & Co. did fair business Jan. 31, 1.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): We, Us & Co. Jan. 30 to light business. Chip O' the Old Block to a small house 1. Unsatisfactory performance. Bootles' Baby co. 6 to medium business; inclement weather. Gabrielle Du Saul as Helen Grace and support were commendable.——ITEM: Charles Garrett has retired from the management of this house, J. W. Van Vliet taking his place.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE: Vernona Jarbeau in Starlight and Strictly Confidential to fair houses Jan. 24, 25.——ITEMS: Your correspondent had the pleasure of entertaining Charles Kirke, Miss Jarbeau's clever comedian, during his short stay in this city. A steam heater has been placed in the Metropolitan Theatre which adds much to the comfort of its patrons.

VISALIA.—NEW ARMORY HALL (M. J. Byrnes manager): Daniels and Riegel's Bunch of Keys co. Jan. 30 to good business.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager, R. S. Douglas, associate manager): Emma Juch Opera co. owing to a railroad accident, opened Jan. 29 at 9:45 o'clock, the audience waiting patiently. Faust was the bill and it was rendered finely. The performance lasted till 1:30. During the remainder of the engagement people were turned away several times. The engagement was for three nights and matinee, but they concluded to put on two more nights.——LOS ANGELES THEATRE: The Pearl of Pekin opened to a crowded house Jan. 28 and pleased all. Business good during the engagement. A Night Off, and An Arabian Night 3-8.

RIVERSIDE.—THE LORING OPERA HOUSE: (Loring Opera House co., managers): An Arabian Night to a fair house Jan. 28. Fisk Jubilee Singers drew a packed house 31.——LAWRENCE PAVILION (Wyatt and Lesher, managers): A Postage Stamp co. presented A Social Session to a crowded house 30.

STOCKTON.—AVON THEATRE (Humphrey and Southworth, proprietors): A Bunch of Keys 4; poor performance and top-heavy house.

COLORADO.

LEADVILLE.—TABOR OPERA HOUSE (J. H. Cragg, manager): Mrs. George S. Knight in Over the Garden Wall to good houses 3, 4.

PUEBLO.—DEREEMER OPERA HOUSE (George W. Haight, manager): Helen Blythe in Mother's Love and Cora the Creole to light business 3, 4.

CONNECTICUT.

HARTFORD.—OPERA HOUSE (F. F. Proctor, manager): Thomas W. Keene in repertoire did fair business Jan. 30, 1. The supporting co. was not what it should be, and in some cases seemed to have forgotten their parts. The Stowaway did a very good business 3-5. Edward Harrigan opens in Old Lavender 6 for the remainder of the week.

NEW HAVEN.—PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): The Stowaway 7, 8. S. R. O. was hung out before eight o'clock.——GRAND OPERA HOUSE (G. B. Bunnell, manager): The Missourians was played by a poor co. to fair business 3-5. Reuben Glue was presented by an excellent co. for the second time this season 6-8, and drew phenomenal houses, a large number of people being turned away nightly. Since this popular house has been in the hands of the present management business has more than doubled.

WATERBURY.—JACQUES OPERA HOUSE: The past week Zeffie Tilbury supported by Arthur Lewis and a good co. in repertoire week closing 8 large audiences at popular prices.

BRIDGEPORT.—PROCTOR'S GRAND OPE

HOUSE (J. Belknap, manager): Booth and Modjeska 2 to an overflowing house, prices $2 and $2.50.—The Stowaway 6, big business.——HAWES OPERA HOUSE (R. Tomlinson, manager): William H. Rightmire and a 10 or co. presented The Missourian 6-8 to deservedly poor business.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Mrs. Gen. Tom Thumb co. did a good business matinee and evening 1.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. P. Loomer, proprietor): E. P. Sullivan and Rose Stahl presented Ingomar, Arrah-na-Pogue, and A Celebrated Case to good houses 3-5.

BIRMINGHAM.—STERLING OPERA HOUSE (Jean Jacques, proprietor): The Stowaway to a large and appreciative audience 1. Harbor Lights drew a large house 5.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Proctor and Soulier, managers): The Fat Men's Club 3-5 to good business. The Two Sisters proved a drawing attraction 6, 7. Annie Pixley presented 22 Second Floor to a packed house 7. She also had a crowded house at both performances 8.

DISTRICT OF COLUMBIA.

WASHINGTON.—Charles Wyndham drew large houses at Albaugh's week closing 8. Undoubtedly business would have been larger but for the sad bereavement of Secretary Tracy. J. K. Emmet for week of 10. A Brass Monkey drew well at the National. N. C. Goodwin in A Gold Mine week of 10. A Royal Pass was well presented at Harris' week closing 8 by George C. Staley. My Partner week of 10.——ELKS: The Elks' benefit drew a fine house at Albaugh's 5. Mrs. John Chamberlin and John Raymond gave the fourth act of Leah the Forsaken. Mr. Wyndham and Miss Moore appeared in A Happy Pair. A host of artists appeared in specialties, and the entertainment as a whole was an exceptionally good one.

FLORIDA.

PENSACOLA.—OPERA HOUSE (McConnell and Yonge, managers): Peck and Fursman's co. in Daniel Boone the Pioneer, 3 to a profitable house.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Patti Rosa in Margery Daw to a good audience 6. Charlotte Thompson 11, 12.

GEORGIA.

ATHENS.—NEW OPERA HOUSE (D. P. Haselton, manager) Patti Rosa delighted a large and fashionable audience 1. Charlotte Thompson 7, 8.

SAVANNAH.—SAVANNAH THEATRE (T. P. Johnson, manager): Abbott English Opera co. week closing 1 drew $6,476. W. H. Power's co. in The Fairies' Well 3, 4, gave satisfactory performances, but the preceding Abbott week seriously affected the business of Mr. Power's co.

THOMASVILLE.—OPERA HOUSE (J. W. Reid, manager): J. K. Emmet canceled 1. Nearly all the seats were sold at advanced prices.

ROME.—OPERA HOUSE (M. A. Nevin, manager): Little Lord Fauntleroy, with George Cooper as Cedric, to a crowded house 5.

ILLINOIS.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): Two Old Cronies 3 crowded houses.

ELGIN.—DU BOIS OPERA HOUSE (Swan and Jencks, managers): A good sized audience witnessed a satisfactory presentation of Shadows of a Great City. Pat Rooney to good business 3.

DECATUR.—GRAND OPERA HOUSE (P. W. Haines, manager): E. H. Sothern in Lord Chumley Jan. 28 to a fair sized but appreciative audience. This bright, clean comedy as presented by Mr. Sothern and his finely balanced co. was a great treat. Peck's Bad Boy 29 to small house. A Rag Baby 30 to slim business. Jim the Penman 3 to fair house.

ROCK ISLAND.—HARPER'S THEATRE (C. A. Steel, manager): Waifs of New York to a crowded house 2.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): Two Old Cronies 3 to one of the largest houses of the season.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Pat Rooney 6; good house.

QUINCY.—OPERA HOUSE (I. Schoeneman, manager): A Rag Baby 1; a good house.

LA SALLE.—ZIMMERMANN OPERA HOUSE (Ed C. Zimmermann, manager): Gilbert and Dickson's She 3 to light business.

GALESBURG.—NEW OPERA HOUSE (W. P. Bailey, manager): A. R. Wilber's Comedy co. drew crowded houses week closing 8.

STREATOR.—PLUMB OPERA HOUSE (I. E. Williams, manager): Two Old Cronies to a large house & entire satisfaction.

MOLINE.—WAGNER'S OPERA HOUSE (R. G. Clendenin, manager): Keep it Dark played to good business 6.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (John H. Freeman, manager): Pygmalion and Galatea given by the Bostonians 3 delighted a large audience. The Two Old Cronies pleased a fair audience 6.

PANA.—HAYWARD'S OPERA HOUSE (Louis Roley, manager): Frank Jones presented Si Perkins to big business Jan. 31. Charles A. Loder in Hilarity pleased a large audience 7.

LINCOLN.—GILLETT'S OPERA HOUSE (R. C. Mowatt, manager): The Alonzo Hatch Opera co. appeared before a guaranteed audience 3.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Our Flat 3-5 to only moderate business. Mr. Conway and Mr. Whiffen made all there was out of their parts, while Mrs. Boucicault and Alice Harrison were the recipients of much applause for their artistic work. Cora Tanner 10.——PARK THEATRE (Dickson and Talbott, managers): Arizona Joe in his sensational border dramas, The Black Hawks and The Wild Violet, had a profitable week closing 7. Bennett and Moulton Opera co. 9.——ITEMS: Will L. Given, treasurer, and Ed Richter, chief usher of the Park Theatre, are organizing a co. to play a farce-comedy on the road.—Hon. Will H. English, Exalted Grand Ruler of the B. P. O. Elks, is lying at the point of death at his home in this city.—Amos J. Walker, late manager for J. W. Riley, spent a day with relatives here 2. Mr. Riley also arrived from Louisville on 7, suffering from nervous prostration.—W. G. Hunter, Jr., of the Deaves Sisters' co., was in town 3. He reports the reorganized Chaos Flat co. to be doing good business.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Eunice Goodrich week closing 2. Two Old Cronies 11.

TERRE HAUTE.—OPERA HOUSE (Wilson Naylor, manager): Donnelly and Girard in Natural Gas to a good house. The stars, with Rachel Booth, Jennie Satterlee and a clever co., afforded considerable hilarity. A. M. Palmer's co. in Jim the Penman gave a finished performance to a large audience 4.

FORT WAYNE.—MASONIC TEMPLE (I. H. Simonson, manager): Soap Bubble to a top heavy house 1. Rasch and Bowers' Minstrels to light house and poor attraction 4.——ITEM: I. H. Simonson, manager of the Masonic Temple, is in New York booking attractions for next season.

ELKHART.—BUCKLEU OPERA HOUSE (I. L. Broderich, manager): In the Ranks to a very small audience 4.

MARION.—SWEETSER'S OPERA HOUSE (E. C. Middleton, manager): Frankie Jones Jan. 29-1 in Disowned and Sea Waif to crowded houses at every performance. Donnelly and Girard in Natural Gas 5 drew a large and enthusiastic audience.

LEBANON.—GRAND OPERA HOUSE (A. C. Brown, manager): Stetson's Uncle Tom's Cabin co. to S. R. O. 5.

KOKOMO.—OPERA HOUSE (Howard E. Henderson, manager): Frankie Jones in Repertoire pleased large audiences 4-6.

MICHIGAN CITY.—OPERA HOUSE (George C. Nash, manager): Filson and Errol's Comedy co. in Two Chicks 6; very poor entertainment to big business.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (W. Foster, manager): Brady and Webster's She to good business Jan. 31-1. Best production of She that has ever been presented in this city. Kate Castleton in A Paper Doll to a good house 3.——GRAND OPERA HOUSE (W. W. Moore, manager): House dark. Duff's Opera co. changed date to 6, as they were detained by the snow blockade.——CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Barrett Comedy co. did a good business week closing 1.

OTTUMWA.—OTTUMWA GRAND OPERA HOUSE (Ed. Goodman, manager): W. A. Brady's After Dark to good business 3.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): Murray and Murphy presented Our Irish Visitors 3 to a full house.

BURLINGTON.—GRAND OPERA HOUSE (R. M. Washburn, manager): Maggie Mitchell in Little Barefoot to the capacity of the house 4.

MARSHALLTOWN.—THE ODEON (H. J. Howe, manager): Grau's Opera co. gave The Brigands to good business 1. The Webster-Brady co. presented She to big business 4.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Kate Castleton in A Paper Doll had a small house 4.

KEOKUK.—KEOKUK OPERA HOUSE (William Weismann, manager): Katie Emmett 4 in The Waifs of New York to a large audience.——ITEM: At a meeting of the stockholders of the Opera House Company held a few days ago it was decided to offer the house for rent for one year, with the privilege of two more. During this season Manager Weismann has been conducting the house for the Company. He has done remarkably well, and will retire from the management with the kindest wishes of all with whom he has come in contact during the period in which he has conducted the house.

OSKALOOSA.—MASONIC OPERA HOUSE (G. N. Beecher, manager): Grau's Opera co. gave The Friends Jan. 28 to good business. The Noss Family 12.

CARROLL.—MUSIC HALL: Gus Heege in Ole Olson had a full house Jan. 30. Collier's Minstrels to fair business 5.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Sol Smith Russell presented A Poor Relation Jan. 31-1. Mr. Russell has a clientele here which makes it a part of its religion to turn out whenever he comes to town. The cast rendered sympathetic and pleasing support, the best work being done by Lillian Owen and Maud Hosford, not forgetting, however, the two little tots who acquitted themselves nicely. Evangeline 6, 7.——GRAND OPERA HOUSE (C. P. Kendall, manager): House dark.

PORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): Rice's Evangeline drew a crowded house 4.

DODGE CITY.—KELLEY'S OPERA HOUSE (W. H. Pearce, manager): Andrews Opera co. gave Erminie to the largest audience of the season at advanced prices 3.

KENTUCKY.

OWENSBORO.—TEMPLE THEATRE (Morton, Watkins and co., managers): Said Pasha 31; good house. Around the World in Eighty Days 4 to a fair sized audience. The play was badly staged, poorly acted and there was general dissatisfaction.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Brothers, Managers): Gorton's Minstrels to good business 3.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (L. M. Carter, manager): Chip o' the Old Block to poor business 3.

MAINE.

BATH.—COLUMBIAN OPERA HOUSE (T. H. Clark, manager): Crandall's Peck's Bad Boy co. opened this house for the first time this season to good business Jan. 30.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): Wages of Sin to poor business 6. Co. fair.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Hallen and Hart in Later On drew a packed house 1. Effie Ellsler in The Governess, supported by one of the best cos. that has been here this season, drew lightly 2. The Dowling-Hasson co. in Nobody's Claim to fair business.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Hands Across the Sea Jan. 31-1, 2 to crowded houses. Dan Sully in Con Conroy, Daddy Nolan and The Corner Grocery to fair business 3-5. J. J. Dowling in The Red Spider remainder of the week.——MUSIC HALL (J. W. Caverly, manager): Barry and Fay in McKenna's Flirtation to a packed house 2.——MUSEE (Charles E. Cook, manager): This little place is hardly large enough to contain the crowds that visit it at every performance.

LOWELL.—MUSIC HALL (A. W. Partridge, proprietor): Effie Ellsler, who has not been here since the palmy days of Hazel Kirke, was enthusiastically welcomed in The Governess. The Ryley Opera co. gave Olivette 3, 4 to big houses. Madame Janauschek as Lady Macbeth 5 to S. R. O. Ripley Opera co. remainder of week in Mikado to good houses. This co. is booked for three weeks.——OPERA HOUSE (John F. Cosgrove, manager): Professor Bartholomew and his horses had a successful week closing 8.——ELKS: Marie Hubert Frohman will play for the Elks' Benefit 12.

ADAMS.—TOWN HALL (E. R. Karner, manager): Lucier Comedy co. 3; fair-sized audience.

AMESBURY.—AMESBURY OPERA HOUSE (A. C. Arthur, manager): He, She, Him, Her 1 to a fair house.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Effie Ellsler in The Governess and Egypt gave two fine performances to fair business 4, 5. Barry and Fay in McKenna's Flirtation pleased a large audience 6.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Barry and Fay in McKenna's Flirtation to a large house 4. Daniel Sully with his excellent co. appeared 6 in his new play, Conroy the Tailor. Good house and excellent performance.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): Victoria Vokes in Nan the Good-for-Nothing and Checkmate 4 to a very small house. Barry and Fay in McKenna's Flirtation pleased a fair-sized audience 5.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, manager): Henry T. Chanfrau presented Kit to a good house 2. Justin Adams' Dramatic co. with Lillie Burnham in soubrette parts week closing 8 to very good business at popular prices.

MILFORD.—MUSIC HALL: (H. Morvan, manager): Joseph Dowling and Sadie Hasson in Nobody's Claim drew S. R. O. 2.——ITEMS: Charles Osgood, advance agent for Daniel Sully, is a hustler, and made many friends while here.—James Hennessy, of Cushman and Thomas Minstrels, is at his home in this city, slowly recovering from an attack of pneumonia.

NORTHAMPTON.—NORTHAMPTON OPERA HOUSE (W. H. Todd, manager): Heath, Scott and Rawson's Humpty Dumpty co. 3 to fair business.

NEWBURYPORT.—CITY HALL (George H. Stevens, agent): George H. Adams and Toma Hanlon in He, She, Him and Her 4 gave a pleasing performance to only fair business. Unpropitious weather. Milton Nobles 18 in From Sire to Son.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Later On Jan. 31; large audience. Gussie Bellwood Novelty co. 4. Fair house; poor co. Effie Ellsler 6, 7; fair houses.——LIBERTY THEATRE (W. White, manager): Dr. Daniels' Specialty co. week of 3; good houses.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Madame Janauschek presented Macbeth to a good house Jan. 31. J. C. Duff Comic Opera co. in Paola to satisfactory business 4.

WESTFIELD.—OPERA HOUSE (P. W. Howe, manager): Heath, Scott and Rawson's Humpty Dumpty and Specialty co. Jan. 31-1 to light business. The specialties were good. Lena Loeb, the human magnet, entertained good-sized audiences 3, 4.

WALTHAM.—MUSIC HALL (W. D. Bradstreet, manager): Barry and Fay in McKenna's Flirtation played to good business 3. Hands Across the Sea opened a two-nights' engagement most auspiciously 6.

WORCESTER.—THE MUSEE (George H. Batcheller, manager): T. W. Winnett's Passion's Slave did very large business during the week closing 8.——ITEM: The new theatre here has been leased to Messrs. Rich and Harris of the Hollis Street Theatre, Boston. James F. Rock of Lynn, Mass., will be the acting manager of the house. The interior finishing of the theatre is rapidly going on. It is probable that the new house will be ready to be opened about May 1. Aronson's Comic Opera co. is to be the opening attraction. At the termination of their five years' lease Messrs. Rich and Harris will have the privilege of renewal. T. W. Winnett, who has for the past four seasons managed The Passion's Slave co., will next season manage Joseph P. Sullivan in the new version of Black Thorn. Mr. Sullivan is with Hallen and Hart's Later On co., playing Bandana Clutch.

HAVERHILL.—ACADEMY OF MUSIC (James P. West, manager): He, She, Him and Her to a large house 1. Madame Janauschek presented Macbeth to a crowded house 4.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. LeNoir, manager): Hallen and Hart in Later On to a crowded house 3. Harbor Lights 5; fair house.

MICHIGAN.

LANSING.—OPERA HOUSE (M. J. Buck, manager): Minnie Maddern in Featherbrain to big business Jan. 31. A splendid co. with a weak play.

JACKSON.—HIBBARD OPERA HOUSE (James Green, manager): Joseph Murphy presented The Donagh to a large and appreciative audience Jan. 31. Rusco and Swift's U. T. C. co. to a packed house 5.

YPSILANTI.—OPERA HOUSE (S. Draper, manager): Joseph Murphy to a full house 1.

GRAND RAPIDS.—POWERS' OPERA HOUSE (P. H. Cobb, manager): Minnie Maddern presented Featherbrain and In Spite of All Jan. 29, 30. Featherbrain is a bright comedy, but the action is too rapid for the average audience to fully digest its histrionic merits. Miss Maddern's support is excellent throughout. Zig Zag 13.——REDMOND'S (E. R. Salter, manager): A Base Hit had good houses 5-8.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Conkling, manager): Clara Morris' popularity here was attested by the large audience which greeted her in The New Magdalen Jan. 30. Her impersonation of Mercy Merrick was characterized by the naturalness which marks her acting at all times. She sustained her reputation as a powerful emotional actress. Her support is excellent. Frederick De Belleville, Mrs. M. A. Farren and J. M. Colville deserving special mention. By special arrangement, the engagement was extended to 5. Miss Morris appearing in Renée De Moray and Camille.——HARRIS' HENNEPIN AVENUE THEATRE (G. H. Broadhurst, manager): East Lynne was presented by Ada Gray to fair business 3. The star's long familiarity with the part of Lady Isabel enables her to give an intelligent impersonation. Her support is below mediocrity.——BIJOU OPERA HOUSE (Jacob Litt, lessee and manager): McKee Rankin opened his second week 31 in The Kanuck to good business. The play is interesting and affords opportunities for comedy work which Mr. Rankin thoroughly improves. Co. well balanced.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, lessee and manager): Henry Lee presented The Suspect Jan. 30-2 to light business. Mr. Lee, Miss Seligman and Helen Ottolengui did excellent work and ably sustained the principal roles. Grau's Opera co. 3-5 gave Amorita and The Brigands to fair houses. Maria Greenwood in the roles of Amorita and Fiorella made a very favorable impression.——HARRIS' THEATRE (Walter B. Dean, manager): Gus J. Heege in Ole Olsen did a good business week closing 8. Ada Gray in East Lynne week of 10.——OLYMPIC THEATRE (W. J. Welles, manager): The Rose Hill's English Folly co. to good business week closing 8.

WINONA.—OPERA HOUSE (Shephard and Hitzler, managers): Henry Lee presented The Suspect to a light house 3.

MISSOURI.

KANSAS CITY.—The Salvini engagement at the Coates the last half of week of Jan. 27, was a highly successful one. Salvini appeared but twice, in The Outlaw and Othello, and very large and enthusiastic audiences greeted him each time. To fill the time of the engagement, the younger Salvini appeared in A Child of Naples, and won a distinct triumph with his audiences. Sol Smith Russell week of 3 in A Poor Relation, drew good houses. Jefferson-Florence 12, 13; Sarasate D'Albert Concert co. 13-15; Clara Morris 17. Erminie and Nadjy given by Aronson's Opera co. drew well at the Warder & Grand at advanced prices. Honors were about equally divided between Helen Lamont, R. E. Graham and Louis De Lang. This was Mr. De Lang's first appearance here and he secured a hit. Evangeline 17. Captain Swift at the Gillis deserved better patronage than it received. Pat Rooney 17. Lizzie Evans, "the little electric battery," as the bill boards now have it, met with a cordial welcome at the Ninth Street in The Buckeye and Pine Feathers, and drew well throughout the week. Miss Evans' sprightly and vivacious manner pleases her audiences. C. E. Verner 10; Alone in London 17. The Blue and the Gray ran through the week at the Midland to good patronage. Katie Emmett in The Waifs of New York 10.——ITEMS: The Howard Athenæum co. played a special engagement of a matinee and evening performance at the Gillis 2 and had very large houses.—Clara Morris' co. will rest here week of 10. They open at the Coates on 17.—It is about definitely settled that Patti will not sing in the city during her tour.—Sol Smith Russell was the guest of his brother, C. F. Russell, during his engagement in this city.—The Redmund and Barry co. canceled their engagements of one-night stands in the Southwest for the weeks of 3 and 10. They rest in St. Louis week of 3, opening there 9.

MACON.—JOHSON OPERA HOUSE (Thomas Johson, manager): Billy Casad's newly organized minstrel co. gave a satisfactory performance 5.

JOPLIN.—HAVENS OPERA HOUSE (H. H. Havens, manager): Isaac Payton Comedy co. week closing 8 at cheap prices. They opened in Only a Farmer's Daughter.

MEXICO.—FERRIS GRAND OPERA HOUSE (G. D. Ferris, manager): Charles A. Loder's Hilarity Jan. 31 to good business.——KABRICH OPERA HOUSE (G. D. Ferris, manager): Tank Kee, the Chinese lecturer, began a course of six lectures to a well-pleased audience 3.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Captain Swift Jan. 31 to good attendance.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): The Howard Athenæum co. delighted a large audience Jan. 30. It was their first performance after their two weeks' detention in the Sierra Nevadas in the snow blockade. The co. was in excellent form despite the hardships so recently endured. Hole in the Ground 31-1 to fair audiences. Corinne commenced a week's engagement 3 in Arcadia to large audience.

NEBRASKA.

OMAHA.—OPERA HOUSE (Boyd and Havnes managers): Murray and Murphy in Our Irish Visitors drew average houses Jan. 30-1. Keller mystified fair sized audiences 3-5. Sol Smith Russell 13-15.——GRAND OPERA HOUSE (Crawford and McReynolds, managers): Louis James to large business 4. Apollo Club to large and enthusiastic houses 5. Captain Swift 11, 12; Spider and Fly 17, 18.

LINCOLN.—FUNKE'S OPERA HOUSE (Crawford and McReynolds, managers): Casino-Lamont Opera co. gave Erminie and Nadjy Jan. 31 to excellent business and in a most enjoyable manner. Duncan B. Harrison 3-4 did fair business.

HASTINGS.—KERR OPERA HOUSE (A. H. Murray, manager): Mendelssohn Quintette Club to poor business Jan. 29.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (Steve Reynard, manager): Stetson's Uncle Tom's Cabin to good business 5.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Hands Across the Sea to a crowded house 5.

NASHUA.—NASHUA THEATRE (A. H. Davis, manager): Hands Across the Sea played to crowded houses 3, 4. Everybody well pleased. Harbor Lights 10.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Mme. Janauschek presented Macbeth to a small house 2; very satisfactory performance. He, She, Him and Her to a small house 5.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): Twelve Temptations 6; big house.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): The Twelve Temptations drew large houses 3-5. The comedy work of Jessie West and Jacques Kruger was well received.

NEW JERSEY.

JERSEY CITY.—The Great Metropolis was the attraction at the Academy week closing 8. This rather lurid melodrama, purporting to depict certain phases of metropolitan life, was presented with a large cast and several novel scenic effects. The story is overwrought and the incidents improbable, while an occasional line savors of coarseness. The scene depicting the Sandy Hook Life Saving Station with the accompanying storm, wreck and rescue was exceedingly realistic and effective. The cast was in many respects unsatisfactory and could be changed in several cases with advantage to the representation. The play appeals only to those who crave unhealthy excitement. Business fair. Old Jed Prouty week of 10.

HOBOKEN.—H. R. JACOBS' THEATRE: Oliver Byron in Across the Continent, drew a good business all week of 3. Mason Mitchell, a well-known and clever young actor, supported by a fair co., opened 10 for three nights in The Fugitive. The house was light. The Private Secretary with William Gillette in the title-role last half of week.——CROSHEIM'S THEATRE: A light comb. attracted fair business week of 3. A good comb. opened 10 to a house with scarcely breathing room. Peter Jackson, the pugilist, being the star, was probably the cause for this. Jackson's engagement is for two nights, and he will be succeeded by John L. Sullivan for one night. There will be a change of programme 12.——ITEMS: The Sunday matinee and evening business at both houses here is something wonderful.—Several hundred dollars in advance sale of seats for The Private Secretary foretells good business.—Arrangements are being made to alternate combs. between Wareing's People's Theatre, Paterson, and Croshelm's—half a week at each house.

ATLANTIC CITY.—GRAND OPERA HOUSE (J. C. Adler, manager): Peck and Fursman's Daniel Boone c.. to S.R.O. 2.

NEWARK.—MINER'S THEATRE: Kajanka drew well week closing 8. The Great Metropolis week of 10.——GRAND OPERA HOUSE: P. F. Baker presented The Emigrant and Chris and Lena week closing 8 to fair business. The White Slave week of 10.——WILDMAN'S OPERA HOUSE: Lester and Williams gave a good vaudeville entertainment week closing 8. The Coulson Sisters were pleasing in their neat and artistic dancing. Nelson's World comb. week of 10.

PLAINFIELD.—MUSIC HALL (C. A. Marsh, manager): The Two Sisters played to a good house 3. Edgar Selden 22.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): The house was not large enough to hold all who wished to see The Old Homestead 2, 4. The receipts were over $2,000. The Two Sisters opened 7 for two nights to big business.

NEW YORK.

BROOKLYN.—Ferncliff did a fair business at the Grand Opera House. Marie Wainwright commenced a week's engagement 10, opening in Twelfth Night before a good-sized audience. A Parlor Match, 17. At the Park Theatre Herrmann attracted a series of large audiences. His programme, though well worn, was received with a good deal of favor. Stetson's Gondoliers co. opened 10, to good business. Nat Goodwin, 17. The White Slave did well at the Brooklyn Theatre. P. F. Baker in The Emigrant delighted a large audience, 10. The Standard Opera co. in The Black Hussar did so well at the Criterion that its engagement has been prolonged a week. Three Black Cloaks was given 10, to fair business. George Wilson's Minstrels, 17. The Booth-Modjeska engagement at the Academy of Music, 4-8, was financially and artistically successful. The May Howard Burlesque co. played to large business at Hyde and Behman's Theatre. Lester and Williams' co. opened 10, to a full house. Selbaker's Majestics did quite well at the Gaiety. Gillett's World of Wheels opened 10, to good business.

ALBANY.—Edward Harrigan presented Old Lavender to good business 3-5. Rhea opened in Josephine 6. It seemed to be the general sentiment that the new play was a trifle tedious by reason of insufficient action, but if the play was rather talky it must be said that the lines in the main were bright and in a vein well suited to the subject in hand. In style there was nothing of the stilted and mock heroic observable, but, on the contrary, a dignity of thought pervaded the entire play. As Josephine, Rhea was certainly seen to very great advantage, and her portrayal of the womanly qualities of the role, which she made especially apparent, ranks well with the best work she has hitherto accomplished. Some misgiving was felt in regard to the result of placing Napoleon in the glare of the footlights, for the reason that exaggeration of the characteristics of the great commander would come so naturally that their effect would endanger the success of what might really be a good play. Happily, the character was in good hands with William Harris as its exponent, and even though he took advantage of nearly every one of the peculiarities of speech and appearance attributed by history to Bonaparte, there was an exact appreciation of their value as related to stage work, and nothing was overdone. The cast, as a whole, was acceptable, but calls for no special comment except in the instances of Mr. Francoeur as Talleyrand, William R. Owen as Murat and Rustan. Mr. Owen is an Albanian, and his friends feel very well satisfied with his career thus far. Hallen and Hart in Later On 10. At Jacobs' Opera House Stanley Macy presented C. O. D. for three nights and two matinees. The piece seemed to please and drew largely, but outside of some clever dancing, it contained little except horse-play. Woman Against Woman, with Mary Wheeler as the star, was presented 6-8 to good business. Bartholomew's Equine Paradox 10. Harmann's Bleecker Hall, with a seating capacity for 2,400, was filled 8, the occasion of Salvini's appearance in Samson. Considerable dissatisfaction was expressed in regard to the support, but of the great tragedian there was, of course, but one opinion. The Stetson co. in The Gondoliers is announced in the near future at this house.——BREVITIES: The local Health Board has recommended additional exits from the upper gallery and more space between the seats and wider aisles down stairs in Jacobs' Opera House.—The new exit in Proctor's Theatre, leading from the main floor, has been completed and is now in use, relieving in a great measure the crowding at the other exits.—Salvini was in the city on Friday evening and saw a portion of Josephine. At a subsequent meeting with Rhea he complimented her highly for her impersonation of the unhappy Empress of France.

ROCHESTER.—LYCEUM THEATRE (John R. Pierce, manager): Cora Tanner presented Fascination to good business 3-5. Salvini in Samson 6; fine house. A Child of Naples to a fair-sized audience 7.——ACADEMY (H. R. Jacobs, manager): Held by the Enemy attracted large and enthusiastic audiences week closing 8. Gray and Stephens week 10.——GRAND OPERA HOUSE (F. J. McCall, manager): Irwin Brothers' Vaudeville co. drew large houses week closing 8.——ITEMS: H. R. Jacobs was in town last week. He announces some important features for his great circuit next season, and the patrons of his houses will be agreeably surprised at the sterling attractions that will be presented them.—Manager McCall, of the Grand, has secured the services of Frank Edwards, late of the Academy, as press agent. Cool Burgess joined the Irwin Brothers' comb. here 6. Louis Wiley is press agent for the Academy. Mr. Wiley is a genial, courteous gentleman and well qualified for the position.

BUFFALO.—ACADEMY OF MUSIC (Meech Bros., managers): Cora Tanner in Fascination drew good audiences 6-8. Nellie McHenry and Hallen and Hart followed week of 10.——STAR THEATRE (Meech Brothers, managers): Salvini returned for one night to give his excellent representation of Othello. Robert Downing in The Gladiator, drew light audiences during his three nights' engagement. The Old Homestead opened 10.——CORINNE LYCEUM (Jacobs and Kimball, managers): A Bunch of Keys has not

lost its popularity yet, as was shown by last week's business, the audiences being very large. On the Frontier next.——COURT STREET THEATRE (H. R. Jacobs, manager): Gus Hill's Novelty co. had good audiences week closing 8. The Irwin Brothers Specialty co. next.

TARRYTOWN.—MUSIC HALL (William L. Wallace, proprietor): Aaron H. Woodhull in Uncle Hiram 5 drew a very large audience which was highly pleased with the performance.

COHOES.—OPERA HOUSE (E. C. Game, manager): The Mora co. to good houses 3-8.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Power's Ivy Leaf 4; good house.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): Estelle Clayton co. in On the Hudson to a small but appreciative audience 4.

NEWBURG.—ACADEMY OF MUSIC (P. M. Taylor, manager): Power's Ivy Leaf to a good sized house 3. Lights and Shadows to a fair house 6.

UTICA.—OPERA HOUSE (Jacobs and Proctor, managers): May Wheeler in Woman Against Woman closed a three nights' engagement to light business. Hallen and Hart (under the auspices of Port Schuyler Council, Royal Arcanum) presented Later On to a very large house 4. Kennedy, Williams and Magee in Time Will Tell opened a three nights' engagement 6 to a very good house.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Cold Day to a fair house 7. Leonzo Brothers 6-8 to good business.

AUBURN.—BURTIS' OPERA HOUSE (E. J. Matson, manager): The World Against Her co. had a fair audience 3. George Wilson's Minstrels pleased a large audience 4. Woman Against Woman to small business 5.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Prisbie, manager): George Wilson's Minstrels gave a pleasing performance to a fair house 5.

SYRACUSE.—GRAND OPERA HOUSE (H. R. Jacobs, manager): Gray and Stephens presented The Old Oaken Bucket and Saved From the Storm to big business week closing 8. Held by the Enemy week of 10.——SHAKESPEARE HALL (G. H. Wright, manager): A rather poor, picked-up variety co. appeared week closing 8 to light attendance. Andy Hughs' European Novelty co. week of 10.

SALAMANCA.—GIBSON'S OPERA HOUSE (C. R. Gibson, manager): Muggs' Landing to a large and delighted audience 5. Thrown Upon the World 13.

MATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, manager): Ivy Leaf to a large and well pleased audience 1. Lights and Shadows 5.

PO'KEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Charles Gaylor's Lights and Shadows 4 to fair business; general satisfaction.——CORRECTION: In THE MIRROR'S Business Report it was printed in the Poughkeepsie paragraph that "the highest receipts reach $500." This is an error. The Opera House has a seating capacity of 1,800, and the regular prices are $1, 75c., 50c. and 25c., with sometimes an increase. The receipts frequently reach $700, $800 and $900, and have many times attained $1,000 and over.

BINGHAMTON.—OPERA HOUSE (J. P. E. Clark, manager): Lilly Clay's Gaiety co. 1 to a good business. Francesca Redding co. week of 3 to a very good business.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): The Rinehart Opera co. closed a very successful week's engagement 8.

CANANDAIGUA.—GRAND OPERA HOUSE (Merrill and Lane, managers): Kennedy, Williams and Magee in their laughable comedy, Time Will Tell, pleased a fair-sized house. Robert Downing in Saumet's Gladiator to fairly good business 5. The star as Nero, the Gladiator, gave a strong impersonation of the role, and the cast gave excellent support.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): Estelle Clayton in On the Hudson to a packed house 5.

ELMIRA.—OPERA HOUSE (W. Charles Smith, manager): A small but highly delighted audience greeted Robert Downing and a splendid co. in The Gladiator 4. Mr. Downing and Miss Blair received numerous recalls. They were presented with a basket of flowers by the Elmira B. P. O. E. No. 60, and Mr. Downing responded in a neat speech. Dear Irish Boy pleased a fair-sized audience 7, 8. Guilty Without Crime 12; Nellie McHenry 14; Uncle Hiram 25.——MADISON AVENUE THEATRE (G. W. Smith, manager): Floy Crowell week of 3 to fair business.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates' manager): May Wheeler in Woman Against Woman to light business 4. Wilson's Minstrels 6 pleased a very large audience. Hallen and Hart in Later On to S. R. O. 8.

NORTH CAROLINA.

CHARLOTTE.—CHARLOTTE OPERA HOUSE (L. W. Sanders, manager): Al. G. Field's Operatic Minstrels to large houses 2-3.

RALEIGH.—METROPOLITAN HALL (C. D. Hearst, manager): Royce-Lansing's Musical Comedy co. to a good house 4.

OXFORD.—OXFORD OPERA HOUSE (Meadows and Clement, managers): Royce-Lansing Musical Comedy co. to large house 5. Schubert Concert co. 8; Boston Stars 12.

OHIO.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): The Boston Ideals drew excellent houses Jan. 30-1. Our Flat opened 6 for three nights.——GRAND OPERA HOUSE (Miller Brothers, managers): Held by the Enemy drew large and enthusiastic audiences week closing 8.

DAYTON.—THE GRAND (Reist and Dickson, managers): Lewis Morrison Jan. 30 in Faust played to $1,018. The audience was one of the most fashionable of the season. As it was a return engagement, Mr. Morrison can well feel proud of his reception here. The performance was of the same excellence as heretofore. Hanlons' New Fantasma drew large audiences 31, 1.——THE PARK (Reist and Dickson, managers): Patrick Neeson Jan. 30-1 in A Night in Jersey to only fair business. Co. and play poor. J. Z. Little commenced a week's engagement 3 in The World, opening to a crowded house.

IRONTON.—NEW MASONIC OPERA HOUSE (B. P. Ellsberry, manager): Newton Beers presented Enoch Arden to a large and appreciative audience 3.

WASHINGTON C. H.—OPERA HOUSE (Smith and Silcott, managers): Patrick Neeson in A Night in Jersey to a small audience 5. Performance unsatisfactory.

CIRCLEVILLE.—CIRCLEVILLE OPERA HOUSE (Charles H. Kellstadt, manager): Charles T. Ellis in Casper the Yodler to big business 5.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Mestayer-Vaughn's Tourists pleased a full house 3. The Lotus Glee Club of Boston 4 gave an enjoyable concert to a good house.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Russell H. Conwell lectured on "Acres of Diamonds" to a large house 4.

MANSFIELD.—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers): Little Nugget 1; large audience.——MILLER'S OPERA HOUSE (Miller and Dittenhoefer, managers): The Boy Tramp 31; large house.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): Salvini in The Gladiator to a slim house. This was the only attraction week closing 8, and it is to be regretted that there was not an attendance in keeping with the merits of the star.——PEOPLE'S: Alone in London to good week's business.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Thrown Upon the World 3 to fair business. John Fay Palmer's Last Days of Pompeii to a small house 6.

SPRINGFIELD.—GRAND OPERA HOUSE (Fuller Trump, manager): Bennett and Moulton Opera co. closed a week's engagement 1 to fair houses. Chas. T. Ellis in Casper the Yodler to a crowded house 3.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Ida Van Cortland opened a week's engagement 3 to S. R. O.

SUCYRUS.—OPERA HOUSE (V. R. Chesney, manager): Guilty Without Crime to a large and appreciative audience 1. A Soap Bubble to fair business 4. The Private Secretary 7.

CANTON.—SCHAEFER'S OPERA HOUSE (Ferd. Weber, manager): Mestayer-Vaughn's Tourists 3 to a fair-sized audience. Davidson-Austen co. 4 presented Guilty Without Crime to a large house.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (Thompson and Way, managers): The Two Johns 1 to a full house. Boy Tramp 4.

WELLSVILLE.—COOPER OPERA HOUSE (W. D. Wade, manager): Madame and Augustin Neuville in A Boy Tramp to a big house 3.

RAVENNA.—REED'S OPERA HOUSE (W. W. White, manager): Lost in London failed to materialize 5.——ITEM: At the Council meeting 3 Mayor Holcomb called attention to the Opera House. A committee was appointed to confer with Mr. C. A. Reed, the owner. He at once agreed to put a large exit on the West side of the house, with a spacious double stairway on the side of the building. Lack of exits has been hitherto the only objection to our Opera House, and now everyone can feel perfectly safe that all due precautions have been taken to make the theatre safe in case of fire.

FREMONT.—HEIM'S OPERA HOUSE (Ed. McCuen, manager): Wood-St. John co. in Roger La Roque 4 to a slim house. Performance entirely satisfactory.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin Van Ostran, proprietor): Soap Bubble co. to a fair and well-pleased audience 6.

MIDDLETOWN.—BIJOU OPERA HOUSE (J. C. Birington, manager): Our German Ward 5; small house. Eileen Oge to S. R. O. 6.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. Kauffman, manager): A Night in Jersey to a light house 6. The Mestayer-Vaughn co. in Tourists in a Palace Car to good business 7.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., manager): A Night in Jersey to a small but well-pleased audience 5.

DEFIANCE.—MYERS' OPERA HOUSE (W. E. Bellemer, manager): Wood-St. John co. to a small audience 1. O. P. Sisson's Wild Oats co. 7 to good business.

OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Howe, lessee and manager): Frederick Warde to good business week closing 1. J. S. Murphy 3.——ITEMS: Manager Howe has given up his lease of the Victoria Theatre, at Victoria, B. C., and will devote his whole time to placing attractions at popular prices at his New Park Theatre in this city. Owing to the snow blockade the chairs for the new theatre, the Marquam Grand, have not arrived, and in consequence the opening of the house by the Emma Juch Opera co. has been postponed to Feb. 10. The advance sale of seats is the largest ever known in the Northwest, and the week will foot up $20,000, the premiums paid being nearly $2,000.

PENNSYLVANIA.

PITTSBURG.—Rudolph Aronson's Comic Opera co. drew large audiences at the Grand Opera House week closing 8. Nadjy was given during the first portion of the week and The Drum Major constituted the bill for the latter three nights. By special request Ermnie was sung at the Wednesday matinee and at the evening performance. The principal characters in the different operas were sustained by Pauline Hall, Georgie Dennin, Eva Davenport, John Brand, Charles J. Campbell, Edwin Stevens, Kate Uart and James T. Powers in a praiseworthy manner. Stuart Robson in The Henrietta 10. The Fakir did a good business at the Bijou week closing 4. The skit abounds in ludicrous situations and funny incidents. The co. includes some very clever vaudeville artists, including Flora Moore, Charles Seaman, Ed. Morris, Mamie Cahill and Edward See. The farce certainly made a hit here. Held by the Enemy 10. The Vaidis Sisters Specialty comb. packed the Academy of Music nightly week closing 3. The performance throughout was a good one. The trapeze act of the Vaidis Sisters was voted the best of the kind seen in this city this season. Hyde's Specialty comb. 10. The S. R. O. sign was brought into frequent use at Harris' last week. W. S. Wood in Out in the Streets was the attraction Wilbur Opera co. 10.

ALLENTOWN.—MUSIC HALL (A. S. Grim, manager): W. S. Cleveland's Minstrels drew an overflowing house Jan. 31 and gave one of the finest minstrel entertainments ever seen in this city. The first part is a dazzling representation of Venetian splendor. The MacLean-Prescott co. appeared 3 in Richard III. to moderate business. Standing-room at advanced prices was at a premium 5 when The Old Homestead was presented. Archie Boyd gave a most satisfactory portrayal of Uncle Josh. The co. is well balanced and the audience was highly delighted. The singing of the quartette is a feature.

CONNELLSVILLE.—NEWMYER'S OPERA HOUSE (James T. Davies, manager): J. C. Stewart's Two Johns played to a packed house 6. Performance excellent. Cold Day 12; The Fakir 13.

TITUSVILLE.—OPERA HOUSE (J. C. Edmunson, manager): Thomas E. Shea's co. week closing 8 to S. R. O. nightly.

READING.—ACADEMY OF MUSIC (H. R. Jacobs manager): Rice's Corsair drew a large house 5. Florence Bindley in Dot to fair business 6-8.——GRAND OPERA HOUSE (George M. Miller, manager): The Dear Irish Boy was well presented to fair houses 3-5.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE E. D. Griswold, manager): Frank Daniels presented Little Puck to a large and highly pleased audience 1. Burt Haverly's Italian song was especially good.

LANCASTER.—PROCTOR'S OPERA HOUSE (C. L. Durban, manager): Rice's Corsair drew very large houses 3-4. The singing and scenery were both fine. J. C. Stewart's Fat Men's Club played to good business 5. One of the Bravest presented by Charles McCarthy had a good house 6.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hemdstead, manager): The Carleton Opera co. Jan. 31-1 gave The Brigands and Nanon in a very acceptable manner to remunerative business.

WARREN.—LIBRARY HALL (W. A. Alexander, manager): Cold Day 4; top-heavy house but general satisfaction. The dancing by Carlotta was as fine as has ever been seen here.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The MacLean-Prescott co. presented Ingomar 4 to fair business. The stars received congratulations on every hand for their splendid work, but the supporting co. could be very much improved upon. Rice's Corsair gave entire satisfaction to a good-sized audience 6. My Aunt Bridget 10; Cleveland's Minstrels 12.——ITEMS: It has been reported that Manager H. M. Burgunder of Wilkesbarre, who has leased Music Hall, Allentown, had also secured the Fountain Hill Opera House, Bethlehem. There is no truth in the rumor. L. F. Walters leased the house for an indefinite period, the proprietors being perfectly satisfied with his management.—The first rehearsal of Harmachis and Cleopatra, Miss Prescott's dramatization of Rider Haggard's Cleopatra, was given at Bethlehem 4 by the MacLean-Prescott co. After their engagement in New York City (week of 10) the co. will lay off for one week to prepare the new drama for its early production.

NEW CASTLE.—NEW PARK OPERA HOUSE (A. W. Thompson, manager): Muggs' Landing co. gave good satisfaction to good business Jan. 31-1.—— OPERA HOUSE (R. M. Allen, Jr., manager) Mme. Neuville co. in The Boy Tramp pleased a large audience 3.

POTTSTOWN.—OPERA HOUSE (Strohl and Guldin, managers): A large and enthusiastic house greeted James Reilly in The Broommaker of Carlsbad on his return visit 3.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, lessees and managers): Boy Tramp, return date, 1, drew the largest house of the season. Kindergarden 4 to a very large and well pleased audience.——OPERA HOUSE (C. B. Foster, proprietor): Thrown Upon the World 2, to fair business.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): A Cold Day to a fair house 3. Margaret Mather in Leah the Forsaken drew a large audience 6.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): The Main Line co. to poor business 1. James Reilly in The Broommaker of Carlsbad gave a splendid performance to a good house 5.

M'KEESPORT.—WHITE'S OPERA HOUSE (A. W. Van Anda, manager): Two Johns 4; large audience. The Kindergarden 5 gave a clever performance to a well-filled house.

NORRISTOWN.—MUSIC HALL (John Murphy, manager): The Rinehart Sisters at popular prices turned people away nightly week closing 1. W. S. Cleveland's Minstrels 10.

WILKESBARRE.—MUSIC HALL (M. H. Burgunder, manager): Margaret Mather presented The Honeymoon to a rather small but select audience 3. MacLean-Prescott co. 5 in Othello to poor business. Mr. MacLean and Miss Prescott received curtain calls.

EASTON.—OPERA HOUSE: W. A. Brady's After Dark to satisfactory business 1.

WILLIAMSPORT.—ACADEMY OF MUSIC (Wm. G. Elliot, proprietor): Robert Downing presented The Gladiator to a large house 3. The arena scene was much admired. McCarthy and Reynolds co. in The Dear Irish Boy 6 to a good-sized and appreciative audience. Scenic effects good.

YORK.—OPERA HOUSE (B. C. Pentz, manager): One of the Bravest 5 to the largest house of the season.——ITEM: The team of gray horses of the Union Fire co. of this city were used in the fire scene in One of the Bravest and worked like old stagers.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): The Swedish Ladies' Concert co. for the benefit of Y. M. C. A. to good business 3. Margaret Mather in The Honeymoon to only a fair house 4. R. D. MacLean and Marie Prescott to a small but well pleased audience 6. One of the Bravest 14; Held by the Enemy 19.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osbia, manager): A Royal Pass delighted a good house 1. Reuben Glue to a top-heavy house 3. The Main Line drew well 5.

TAMAQUA.—ALLEN'S OPERA HOUSE (Charles F. Allen, manager): Dan Daly in Upside Down was greeted by a very large house and gave good satisfaction 6. One of the Bravest 12.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Margaret Mather in The Honeymoon drew the largest house of the season. Last Days of Pompeii 10: Dear Irish Boy co. 13.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsay, manager): J. B. Polk in The Silent Partner 4. Margaret Mather in The Honeymoon 5; both to fair business. The Old Homestead 6 to the largest business of the season. R. D. MacLean and Marie Prescott in A Winter's Tale 7 and Richard III. 8 to light business. They deserved packed houses.

RHODE ISLAND.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): Thomas W. Keene commenced a brief engagement of three nights and a matinee 3. The house was crowded at each performance. Mr. Keene was ably supported by an exceptionally good co., of whom Lavinia Shannon and George Leavick deserve special mention. The opening night was for the benefit of the Theatrical Mechanics Association, when a novel feature was introduced. The curtain was rung up after the third act disclosing the stage hands ready to remove and reset the scenery in full view of the audience, something entirely new to most of the auditors. During the remainder of the week Rosina Vokes presented a round of one-act comedies before well-filled houses. The Still Alarm week of 10.——GAIETY OPERA HOUSE (B. F. Keith, manager): Under the Lash did a big business closing week of 8. The Dowling-Hasson co. week of 10.

NEWPORT.—NEWPORT OPERA HOUSE: (H. Bull, manager and proprietor): The tamest performance ever witnessed here was that given by the Gussie Belwood Burlesque co. to a $350 house 3. Dan Sully played against local attractions to a full house in Conroy the Tailor 7 and was given a hearty welcome by his fellow townsmen.——ITEMS: Mr. Sully presented Captain John Watts, a man well-known to many professionals, with a handsome silver service.—After the performance, Mr. Sully and his co. were tendered a reception at the Merchants' Club, and when "Auld Lang Syne" was sung in the morning hours the event was voted a most enjoyable one by all present.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (W. T. Keogh, manager): Emma Abbott 3-6 and matinee in Ernani, Crown Diamonds, Martha, Trovatore and Romeo and Juliet, to large and appreciative audiences. The engagement was in every particular a great success.

TENNESSEE.

NASHVILLE.—THE VENDOME (J. O. Milsom, manager): Rose Coghlan week closing 8 to fair business. She is supported by a splendid co. and deserved packed houses at every performance. The inclement weather, however, interfered seriously with the attendance. Jocelyn, Forget-Me-Not, Pex Woffington and London Assurance were presented. Primrose and West's Minstrels 14, 15 and Bootles' Baby co. 17-19.——THE GRAND (Miss Emma Warren, manager): Miss Warren supported by her stock co. presented Divorce first half of the week and Ticket-of-Leave-Man the latter half. Fairly good audiences have prevailed.——MASONIC (Walter S. Baldwin, manager): The Pearl Melville co. has done a thriving business at the Masonic this week. The opening night many were turned away. The prices 10-20 and the "lottery dodge" is being worked for all there is in it. The Two Orphans, Wells-Fargo Messenger, Monte Cristo, Galley Slave, Kidnapped, East Lynne, Banker's Daughter and Danites have been the plays presented.——MAY'S OPERA HOUSE (Chas. May, manager): A good variety bill was presented last week, and the attendance has kept up week.——ITEM: At the rate we are now going with cheap attractions, it won't be many days, in my opinion, until they will tire out our theatre-goers.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): The McGibeny Family did a good business Jan. 31 and gave an excellent musical entertainment. Jas. O'Neil in Count of Monte Cristo to S. R. O. 3. Annie Pixley in 22 Second Floor drew S. R. O. 4, turning people away. The performance was very satisfactory.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Annie Pixley 5 in 22 Second Floor to one of the largest houses of the season. Miss Pixley is a great favorite here.

LEBANON.—WHITE'S OPERA HOUSE (R. L. C. White, manager): Gorton's Minstrels appeared to a medium house Jan. 31. Performance poor. Newton Beers in Enoch Arden 12.

MEMPHIS.—MEMPHIS THEATRE (Ellis Leubrie, manager): Evangeline closed a fairly remunerative week 1. Little Lord Fauntleroy opened 3 to S. R. O.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Gorton's Minstrels 5; to good business.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Mullaly, manager): McCarthy's Mishaps to good business Jan. 30. Sweet Lavender to only fair business 31-2. Casey's Troubles to rather light business 3-4. Zozo to fair business 5, 6.——ITEM: Attractions have been crowding each other here and business in consequence has been light.

BRENHAM.—GRAND OPERA HOUSE (A. Simon, proprietor): Jennie Calef co. in Little Muffets to a fair house 3. Next, Casey's Troubles 7. This co. has engaged the Fire Department to furnish water for their tank.——Item: Nora McHenry and J. F. McHenry have joined the Jennie Calef co.

SHERMAN.—SHERMAN OPERA HOUSE (A. O. Nash and co., manager): Aiden Benedict in Fabio Romani to a good house 1. Frances Field, Wm. Butler T. Fitzgerald and James Williams are deserving of special mention.

WACO.—OPERA HOUSE (J. P. Garland, manager): Nellie Burton's Dramatic co. presented Dad's Girl and A Sea of Ice Jan. 31 and 1 to good business.——ARMORY HALL: The Ovide Musin Concert co. appeared before a large and appreciative audience 31.

GALVESTON.—TREMONT OPERA HOUSE (E. Greenwall and Son, managers): Mattie Vickers Jan. 31-1 presented Jacquine and Cherub to light business which has been the rule here lately. Ferguson and Mack Comedy co. opened 3 in McCarthy's Mishaps to a fair audience.

FORT WORTH.—OPERA HOUSE (George H. Dashwood, manager): Gabrielle Du Sauld in Bootles' Baby Jan. 31 to a full house. Excellent co. Zozo 1; fair house.

EL PASO.—MYERS OPERA HOUSE (J. J. Stewart, manager): Katie Putnam Comedy co. in Erma the Elf and Honor Bound Jan. 30-1; good business.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE (W. Burgess, manager): Louis James, supported by Mabel Amber, F. C. Mosley and a good co., played a very successful engagement of five nights and matinee, beginning Jan. 28. Total receipts, $9,800. Mr. James was enthusiastically received. Mr. Mosley's Iago is a masterly impersonation.—— SALT LAKE THEATRE (C. S. Burton, manager): Joseph Grismer and Roche Davies presented The Burglar, The Tigress and The World Against Her to excellent business.——ITEM: It is worth mentioning that this city is able to fill two theatres at the same time for four consecutive nights.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Victoria Vokes in Checkmate and Nan the Good for Nothing 7 to a large and fashionable audience.

RUTLAND.—RUTLAND OPERA HOUSE (A. M. Higgins, manager): The Balmoral Choir rendered a very pleasing programme of Scottish songs to a very large audience 5.

VIRGINIA.

ROANOKE.—OPERA HOUSE (C. W. Beckner, manager): Adele Frost co. closed a five nights' engagement to fair business 1. Beacon Lights to a very large audience 5.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Marie Wainwright, supported by an excellent co., pleased large audiences in Twelfth Night Jan. 27, 28. Fantasma to fairly good business 3, 4.

STAUNTON.—STAUNTON OPERA HOUSE (W. L. Olivier, manager): The New York Theatre co. is playing a week's engagement at cheap prices.

WASHINGTON.

TACOMA.—ALPHA OPERA HOUSE (J. M. Junnett, manager): Georgia Minstrels to good audiences Jan. 27, 28.——THEATRE COMIQUE (Harry Morgan, manager): Crowded houses nightly.——ITEM: The snow blockade in Oregon is causing us much trouble. Frederick Warde has canceled all his dates on Puget Sound except at Tacoma, and will go by steamer to San Francisco.

SPOKANE FALLS.—CONCORDIA THEATRE (H. C. Hayward, manager): Duff Opera co. (Western) in Paola, Queen's Mate, A Trip to Africa, Jan. 27-29 to large and fashionable audiences.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (P. Rieiter, manager): Frank Daniels' Little Puck Jan. 31 to a packed house.——GRAND OPERA HOUSE (O. C. Genther, manager): Mme. Neuville and son in A Boy Tramp 6-8 to good business.

PARKERSBURG.—ACADEMY OF MUSIC (E. B. Cady, manager): The Standard Theatre co. week closing 8 to fair houses at 10-20.

WISCONSIN.

MILWAUKEE.—GRAND OPERA HOUSE (Sherman T. Brown, manager): Siberia drew two good houses 2.——BIJOU (Jacob Litt, manager): A Tin Soldier opened 3 to a large and enthusiastic audience, business continuing good during the week. McKee Rankin next.——STANDARD (Miller and Nicolai, managers): She drew two good houses 2.——SLENSBY'S PEOPLE'S (John Slensby, manager): Skiff and Gaylor's Variety co. week of 3 gave a good performance to fair business.——ITEMS: William Jones, the courteous doorkeeper at the Grand, will be seen in the box-office at "The Davidson" next season.—Lizzie May Ulmer, the pleasing soubrette in Siberia, was last seen here in Dad's Girl several years ago. She is well suited to the part of Vera.—The Grand Opera House was sold yesterday to Captain Pabst of the Pabst Brewing Company, who will remodel the house and convert it into a German theatre for the Stadt Theatre Stock co. Much credit is due to Sherman Brown, the present manager, who has been instrumental in consummating the sale for Mr. Nunemacher.

JANESVILLE.—TAFFINS' OPERA HOUSE (C. E. Mosely, manager): Pat Rooney 6; large audience.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Minnie Maddern in Featherbrain and In Spite of All during week closing 8 to a fairly good attendance. Miss Maddern is a bright actress and she and her excellent co. deserve liberal patronage. J. B. Polk in The Silent Partner week of 10.—— ACADEMY OF MUSIC (Percival T. Greene, manager): The Toronto Bicycle Club gave an interesting concert 3 to a large house. Nellie McHenry in Green Room Fun opened for three nights 6-8 drawing a packed house on the opening night. William Lytell and Blanche Mortimer are with this co.—— TORONTO OPERA HOUSE (Jacobs and Sparrow, proprietors): Hardie and Von Leer in On the Frontier did not do a heavy business week closing 8. Lilly Clay Gaiety co. week of 10.——ITEMS: Max O'Rell gives two lectures 10, 11 at Horticultural Pavilion. The advance sale is large. Messrs. Suckling are to be congratulated for securing this attraction. These gentlemen are going into the musical and lecture business extensively, and have booked so far Han von Bulow and Edward Lloyd. Harrison Grey Fiske was in Toronto last week. Mr. Van Horne, President of the Canadian Pacific Railway, is about to erect an opera house in Vancouver, B. C., to cost about $75,000. A desperate attempt was made 2 by an employe of the Toronto Opera House to burn and blow up that house. The man was Albert W. Brown, a stage carpenter, who was discharged for drunkenness a few days previously. The idea seemed to take possession of him that he was deeply wronged and he determined to avenge himself. He built a fire on the floor of the music room and then turned on the gas. Manager Franks soon discovered the flames and succeeded in extinguishing them. He caught Brown and handed him over to the police. Had it not been for the watchfulness of Manager Franks the theatre would have been blown to atoms. Your correspondent wishes to thank Manager Greene and Messrs Suckling and Sons for courtesies extended.

ST. THOMAS.—OPERA HOUSE (George T. Claris, manager): Nellie McHenry made her first appearance here in Green Room Fun 3 to a fair house. She captivated her audience at once and will be always welcome in the future.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): The Burglar to medium business week closing 8. Florence St. John and the London Gaiety co. in Faust Up to Date week of 10.—— THEATRE ROYAL (Sparrow and Jacobs, managers): Lilly Clay's Gaiety co. to packed houses week closing 8. J. H. Wallick in Sam Houston week of 10.

WINNIPEG.—BIJOU OPERA HOUSE (P. G. Campbell, lessee): The stock co. lately playing here at the Princess, strengthened by Clara Henderson, W. P. Sheldon and William Lloyd, presented Ticket-of-Leave Man and The Big Bonanza to good houses at popular prices week closing 1.

VICTORIA.—VICTORIA THEATRE (John J. Austin, manager): House dark.——ITEM: Messrs. Howe and Bell, of Portland, who had leased the Victoria, have given it up, because it did not prove profitable in their hands. Had they conducted the house on a proper basis and booked good attractions only, the result would have been different. The owners will now manage the house themselves.

LONDON.—GRAND OPERA HOUSE (Frank Kirchmer, manager): Nellie McHenry in Greenroom Fun easily succeeded in pleasing a large audience 4. W. H. Lytell takes Nate Salsbury's place with the co. very successfully.

HAMILTON.—GRAND OPERA HOUSE (Thomas Rooke, manager): Harris' Orchestral Concert co. packed the house 4. Nellie McHenry and a good co. in the farce-comedy, Green Room Fun, to a large house.

WHAT PITTSBURG NEEDS.

Pittsburg Dispatch.

THE NEW YORK DRAMATIC MIRROR contains this week a review of theatrical business all over the continent. THE MIRROR'S Pittsburg correspondent reports that theatrical business is good here, and adds: "There is the proper number of legitimate theatres in proportion to our population." A great many Pittsburgers and all the visiting managers, advance agents and experienced theatrical men I have talked with on the subject have stated that Pittsburg clearly stands in need of a first-class theatre. The reasons for this view have been stated over and over again in *The Dispatch* and all its contemporaries and need not be repeated. There is not only a crying need for a first-class theatre here, but there will be one here before another year has gone by, or more precisely, before the season of 1890-91 opens.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AIDEN BENEDICT: Corsicana, Tex., Feb. 12, Temple 13, Waco 14, 15, Paris 17, Brenham 18, Clarksville 19, Hope, Ark., 20, Hot Springs 21, Little Rock 22, Pine Bluff 24, Fort Smith 25, Springfield, Mo., 26, Fort Scott, Kas., 27, Sedalia, Mo., 28, Lexington, Ky., Mar. 1.

ARTHUR REHAN'S CO.: Mobile, Ala., Feb. 10-12, Pensacola, Fla., 13, Montgomery, Ala., 14, Anniston 15, Gadsden 16, Atlanta, Ga., 17, 18, Lexington, Ky., 19, Louisville 20-22.

AFTER DARK CO.: Lynn, Mass., Feb. 14, 15, Boston 17—week.

AUGUSTIN DALY'S CO.: New York City Oct. 2—indefinite.

A BUNCH OF KEYS (Western) CO.: Cleveland Feb. 10—week; Toledo 17-19, Fostoria 20, Findlay 21, Marion, Ind., 22, Indianapolis 24.

ARIZONA JOE: Baltimore Feb. 10—week; St. Louis 17—week; Cleveland 24—week.

ANNIE PIXLEY: Philadelphia Feb. 10—week.

A. M. PALMER'S CO.: Zanesville, O., Feb. 12, Steubenville 13, Wheeling, W. Va., 14, 15, Indianapolis, Ind., 17, 19, Fort Wayne 20, Toledo, O., 21, 22, Cincinnati 24—week.

ABBIE FROST CO.: Charlotte, N. C., Feb. 10—week; Greenville, S. C., 17-20, Spartansburg 21, 22.

AROUND THE WORLD CO.: Parkersburg, W. Va., Feb. 14, Marietta, O., 15, Connellsville, Pa., 17, Tyrone 18, Lockhaven 19, Williamsport 20, Shamokin 21, Reading 22.

AGNES HERNDON CO.: Chicago Feb. 10—week.

BLUE AND THE GRAY CO.: Racine, Wis., Feb. 13-15.

BOOTLES' BABY CO.: Memphis, Tenn., Feb. 17-19, Evansville, Ind., 20, Marshall 21, Springfield, Mo., 22, Quincy, Ill., 27, Sedalia Mar. 1.

BRASS MONKEY CO.: Newburg Feb. 14.

BOOTH-MODJESKA CO.: Philadelphia Feb. 10—week.

BURGLAR CO.: Boston Feb. 10—week.

BARRY-FAY CO.: Pittsfield, Mass., Feb. 12, Poughkeepsie, N. Y., 13, Hudson 14, Albany 17-19, Troy 20, 21.

BOSTON THEATRE CO.: Milton Junction, Ill., Feb. 13-15.

BOOTLES' BABY (Clanton's) CO.: Baltimore Feb 10—week.

BASE HIT CO.: Milwaukee, Wis., Feb. 13-15.

COLD DAY CO.: Uniontown, Pa., 12, Dawson 13 Cumberland, Md., 14, Hagerstown 15.

CASEY'S TROUBLES CO.: Houston, Tex., Feb. 12, 13, Austin 14, Palestine 15, Jefferson 18, Marshall 19, Shreveport, La., 20; Monroe 21.

C. A. GARDNER CO.: Frankfort, Ky., Feb. 12, Bowling Green 13, Paducah 14, Cairo, Ill., 15, St. Louis 17—week.

CHIP O' THE OLD BLOCK CO.: New Orleans Feb. 10—week; Lake Charles, La., 18, Orange, Tex., 19, Beaumont 20, Houston 21, Galveston 22, 23, Brenham 24, Austin 25, San Antonio 26, 27.

CARRIE ANDERSON CO.: Concordia, Kas., Feb. 10—week.

CHARLES WYNDHAM CO: Philadelphia Feb. 10—week.

CITY DIRECTORY CO.: N. Y. City Feb. 10—week.

CAPTAIN SWIFT CO.: New Orleans Feb. 10—week.

CORA TANNER CO.: Louisville, Ky., Feb. 13-15.

CHARLES T. ELLIS CO.: Oil City, Pa., Feb. 12, Erie 13, Youngstown, O., 14, Akron 15, Canton 17, Massillon 18, Lima 19, Findlay 20, Fort Wayne, Ind., 21, Logansport 22, Louisville, Ky., 24-26, Frankfort 27, Lexington 28, Maysville March 1.

CLARA BERGEN: Kansas City Feb. 17—week.

CORBAIN CO.: Wilmington, Del., Feb. 12, 13, Harrisburg, Pa., 14, Williamsport 15, Scranton 17, 18, Wilkesbarre 19, Elmira, N. Y., 20, Utica 21, 22.

C. E. VERNON CO.: Kansas City, Mo., Feb. 10—week; Ithaca, N. Y., 24, Auburn 25, Syracuse 26, 27, Troy 28-March 1.

DAN KELLY'S CO.: Chicago Feb. 10—week; La Porte, Ind., 17, So. Bend 18, Kalamazoo, Mich., 19, Battle Creek 20, Ann Arbor 21, Ypsilanti 22, Detroit 24—week; Grand Rapids March 3.

DEAR LITTLE BOY CO.: Olean, N. Y., Feb. 12, Oil City 13, Erie 14, Chicago 17—week.

DAVID GARRICK CO.: Chicago Feb. 10—two weeks.

DAVE'S SMART: Brooklyn, N. Y., Feb. 17—week; Williamsburg 24—week; Newark, N. J., March 3—week.

DARKNESS CO.: St. Joseph, Mo., Feb. 11, 12, Hannibal 13, Quincy, Ill., 14, Kansas City 17—week; Omaha, Neb., 24, Sioux City 25, 26.

DORA FRANK'S DOT CO.: Philadelphia Feb. 10—week.

DAVID ARDEN CO.: Chicago Feb. 10—week; Milwaukee, Wis. 17—week; Chicago 24—week.

EMERY CO.: Chicago Feb. 10—week; Detroit 17—week; Cincinnati 24—week.

EVERY EVENING CO.: New Haven, Ct., Feb. 12-13, Hartford 13-15, Yonkers, N. Y., 17, Meriden, Ct., 18, Westhaven 19, Bridgeport 20, 21.

EUNICE GOLDSMITH CO.: Logansport, Ind., Feb. 10—week; Valparaiso 17—week; Michigan City 24—week.

E. H. SOTHERN: Minneapolis Feb. 10-12, St. Paul 13-15, Milwaukee 17-19, Indianapolis 20-22, Cincinnati 24—week.

E. P. SULLIVAN CO.: Norwalk, Ct., Feb. 12—week; Trenton, N. J., 17, Atlantic City 18, 19, Elizabeth 20, 21, Shamokin, Pa., 24—week.

ESTELLE CLAYTON CO.: Auburn, N. Y., Feb. 12, 13, Geneva 14, Canandaigua 15, Ithaca 17, Tonawanda, Pa., 18, Athens 19, Sayre 20, Owego, N. Y., 21.

FERNCLIFF CO.: Boston Feb. 10—week.

FLOY CROWELL CO.: Oswego, N. Y., Feb. 10—week; Rome 17—week; Jamestown 24—week.

FRANK MAYO: Minneapolis, Minn., Feb. 10—week; St. Paul 17—week; Stillwater 20, Chippewa Falls Wis., 21, Winona, Minn., 22, La Crosse, Wis., 24, Sparta 25, Portage 26, Baraboo 27, La Crosse, Wis., 28, Shreveport, Feb. 1.

FANTASMA (A) CO.: Chattanooga, Tenn., Feb. 12, Anniston, Ala., 13, Mobile 14, 15, New Orleans 17—week; Galveston, Tex., 24, 25, Houston 26, 27, San Antonio 28, Mar. 1.

FANTASMA (B) CO.: St. Louis Feb., 9—week; Sioux City, Ia., 17-19, Omaha, Neb., 20, 21.

FLORENCE HAMILTON CO.: Dixon, Ill., Feb. 10—week; La Salle 17—week.

FAREN CO.: Connellsville, Pa., Feb. 12, Rochester 13, Altoona 14.

FERGUSON-MACK CO.: New Orleans Feb. 10—week; Mobile, Ala., 17, 18, Selma 19, Montgomery 20, Birmingham 21, Chattanooga, Tenn., 22, Knoxville 24, Rome, Ga., 25, Gadsden 26, Anniston, Ala., 27, Atlanta, Ga., 28-Mar. 1.

FAT MEN'S CLUB CO.: Richmond, Va., Feb. 14, 15, Petersburg 16, Hoboken, N. J., Feb. 17—week; Philadelphia 17—week; Harlem, N. Y., 24—week.

FANNY DAVENPORT CO: Lynchburg, Va., Feb. 12, Knoxville, Tenn., 13, Chattanooga 14.

FRANK DANIELS CO.: Boston, Feb. 10—week.

FARMERS' WEEK CO.: New Orleans, Feb. 9—week; Galveston, Tex., 17, 18, Houston 19, 20, Austin 21, 22, San Antonio 23-25, Waco 26, 27, Fort Worth 28-Mar 1, Dallas 3, 4.

GUILTY WITHOUT CRIME CO.: Elmira N. Y., Feb. 12, Ithaca 13, Binghamton 14, Wilkesbarre 15.

GOWDEND MOHAWK: Worcester, Mass., Feb. 10—week.

GRAU-STEPHENS CO.: Rochester, N. Y., Feb. 10—week; Troy 17—week; Montreal 24—week.

GEORGE HARLEN CO.: Kutztown, Ill., Feb. 12, 13.

GALLEY SLAVE CO.: Detroit, Mich., Feb. 10—week.

GREAT METROPOLIS CO.: Newark, N. J., Feb. 10—week.

HELD BY THE ENEMY (No. 2) CO.: Pittsburg Feb. 10—week.

HIS, HERS, HIM, HERS CO.: Nashua N. H., Feb. 12, Waltham, Mass., 13, So. Framingham 14, Marlboro 15, Fitchburg 17, Holyoke 18.

HUMPTY-DUMPTY CO.: St. Louis Feb. 10—week.

HENRY CHANFRAU CO.: Lebanon Pa., Feb. 12, Hanover 13, Bradford, Vt., 14, Plymouth 15, Littleton 17, Lancaster 18, Newport 19, St. Johnsbury 20, Montpelier 21, Barre 22, St. Albans 24, Burlington 25, Rutland 26.

HELD BY THE ENEMY CO.: Syracuse N. Y., Feb. 10—week.

HOLE IN THE GROUND CO.: Denver, Col., Feb. 10—week.

HOLDEN COMEDY CO.: Elkhart, Ind., Feb. 10—week.

HILARITY CO.: Shelbyville, Ind. Feb. 12, Madison 13, Aurora 14, Middletown 15.

HUNTLEY-HARRISON CO.: Corpus Christi, Tex., Feb. 10 12.

IN THE RANKS CO.: Chicago Feb. 10—week.

IDA VAN CORTLAND CO.: Mansfield, O., Feb. 10—week; Defiance 17—week; Dayton 24—week.

IVY LEAF CO.: Boston Feb. 10—week; Newport 17, Fall River 18, Manchester 19, Lowell 20, Lawrence 21, Haverhill 22, Amesbury 24, Gloucester 25, Exeter 26, Lynn 27-March 1.

J. J. DOWLING CO.: Providence, R. I., Feb. 10—week.

J. H. WALLICK CO.: Montreal Feb. 10—week.

JENNIE CALEF CO.: Schulenburg, Tex., Feb. 12, Hatoria 13.

JANAUSCHEK: Troy, N. Y., Feb. 10-12

JULIA MARLOWE: N. Y. City Jan. 13—six weeks.

JOHN S. MURPHY CO.: Portland, Ore., Feb. 10—week.

J. B. POLK CO.: Toronto, Ont., Feb. 10—week; St. Catharines 17, Bradford 18, Hamilton 19, 20, London 21, 22, Ann Arbor, Mich., 24, Jackson 25, East Saginaw 26, Bay City 27, Flint 28, Battle Creek March 1.

JOSEPH MURPHY: East Saginaw, Mich., Feb. 12, Flint 13, Ann Arbor 14, Battle Creek 15.

JEFFERSON-FLORENCE CO.: Memphis, Tenn., Feb. 14, 15, New Orleans 17—week; Nashville, Tenn., 24, 25, Chattanooga 26, Atlanta, Ga., 27, Knoxville 28, Lexington, Ky., March 1.

JOHNSON'S CO.: Irwin, Pa., Feb. 10—week.

KEEP IT DARK CO.: Fon du Lac, Wis., Feb. 14.

KITTIE RHOADES CO.: Lock Haven, Pa., Feb. 10—week.

KINDERGARDEN CO.: Pomeroy O., Feb. 12, Ironton 13.

KATE CASTLETON: Chicago Feb. 10—week.

KAJANKA: Philadelphia Feb. 10—week.

KENDALS: Harlem, N. Y., Feb. 10—week.

LITTLE NUGGET CO.: Coshocton, O., Feb. 12, Newark 13, Mt. Vernon 14, Washington C. H. 19, Hillsboro 21, Portsmouth 22.

LITTLE LORD FAUNTLEROY CO.: Macon, Ga., Feb 12, Columbus 13, Americus 14, Thomasville 15, St. Augustine, Fla., 17, Jacksonville 18, 19, Brunswick, Ga., 20, Savannah 21, 22, Charleston, S. C., 24, 25, Augusta, Ga., 26, Columbia, S. C., 27, Greenville, 28, Charlotte, March 1.

LIGHTS AND SHADOWS CO.: Brooklyn, E. D., Feb. 10—week, New Haven 17, 18, Springfield 19, Lynn 20-22, Boston 24—week.

LATER ON CO.: Buffalo, N. Y., Feb. 13-15.

LITTLE TRIXIE CO.: Jackson, Mich., Feb. 10—week.

LEGAL DOCUMENT CO.: Mason City, Ill., Feb. 13, Greenview 14.

LAST DAYS POMPEII CO.: Titusville, Pa., Feb. 12, Bradford 13, Olean, N. Y., 14, Hornellsville, 15.

LIZZIE EVANS CO.: Van Buren, Ark., Feb. 12, Paris, Tex., 13, Dallas 14, 15, Dennison 17, Jamesville 18, Honey Grove 19, Texarkana, Ark., 20, Shreveport, La., 21, 22, Marshall, Tex., 24, Tyler 25, 26, Palestine 27, Houston 28-March 1.

LOST IN NEW YORK CO: Galveston, Tex., Feb 12, 13, Houston 14, 15, San Antonio 17-19, Austin, Tex., 20, Marshall 22, Indianapolis March 3—week.

LEGAL WRECK CO.: Louisville, Ky., Feb. 10—week.

LEWIS MORRISON: Hot Springs, Ark., Feb. 12, Marshall, Tex., 13, Shreveport, La., 14, Tyler, Tex., 15, Texarkana 17, Paris 18, Dennison 19, Sherman 20, Dallas 21-22, Ft. Worth 24-25, Taylor 26, Temple 27, Austin 28-March 1.

LOUIS JAMES: Chicago Feb. 10—week.

LAGARDERE CO.: Augusta, Ga., Feb. 11-12, Atlanta 13-15.

MACLEAN-PRESCOTT CO.: New York City Feb 10—week.

MARGARET MATHER: Cleveland, O., Feb. 10—week; Pittsburg, Pa., 17—week.

MURRAY-MURPHY CO.: Ashland, Minn., Feb. 12, Stillwater 13, Winona 14, Rochester 15.

MONTE CRISTO (O'Neill's) CO.: New Orleans Feb. 10—week; Houston Tex., 17, 18, Galveston 19, 20, San Antonio 21, 22, Austin 24.

MR. BARNES OF NEW YORK CO.: New York City Feb. 3—three weeks; Newark, N. J., 24—week.

MAY NEVADA CO.: Beloit, Wis., Feb. 14, 15, Monroe 17, 18, Darlington 19, 20, Shullsburg 21, 22, Mt. Carroll, Ill., 24, 25, Lamark 26, 27.

MONROE-RICE CO.: Harrisburg, Pa., Feb. 12.

MME. NEUVILLE CO.: Bridgeport, Ct., Feb. 12, New Haven 13-15, Saratoga Springs, N. Y., 17, Cohoes 18, Schenectady 19, Amsterdam 21, 22.

MAGGIE MITCHELL CO.: Salt Lake City, Utah, Feb. 13, 14, San Francisco 17—two weeks.

MATTIE VICKERS CO.: Meridian, Miss., Feb. 10, Memphis, Tenn., 13-15.

MUGGS' LANDING CO.: Leroy, N. Y., Feb. 12.

MAIN LINE CO.: Allentown, Pa., Feb. 12, Lancaster 13, Altoona 14, Alliance, O., 15.

MRS. GEORGE S. KNIGHT: Deming, N. M., Feb. 12, El Paso, Tex., 14, 15.

MORA CO.: Binghamton, N. Y., Feb. 10—week; Elmira 17—week.

MY PARTNER CO.: Washington, D C., Feb. 10—week.

MESTAYER-VAUGHN CO.: St Louis Feb. 10—week; Kansas City 17—week; Denver 24—week.

McCARTHY'S MISHAPS CO.: New Orleans Feb. 10—week; Mobile, Ala., 17, 18, Selma 19, Montgomery 20, Birmingham 21, Chattanooga, Tenn., 22, Knoxville 23, Rome, Ga., 24, Gadsden 25, Anniston, Ala., 26, Atlanta 27-March 1.

MARIE WAINWRIGHT: Brooklyn, N. Y., Feb. 10—week; Brooklyn, E. D., 17—week; Louisville, Ky., 24-26, Owensboro 27, Evansville, Ind. 28-March 1.

NEW YORK THEATRE CO.: Annapolis, Md., Feb. 10—week; Alexandria, Va., 17—week; Columbus, Pa., 24—week.

NOSS FAMILY CO.: Washington, Ia., Feb. 12, Fairfield 13, Mt. Pleasant 14, Ft. Madison 15, Canton, Ill., 17, Palmyra 18, Macon, Mo., 19, Mexico 20, Boonsville, Ia., 21, Marshall 22, Lexington 24, Olathe, Kan., 25, Ottawa 26, Osage City 27, Horton 28, Emporia March 1.

NIGHT IN JERSEY CO.: Beaver Falls, O., Jan. 12, Mt. Pleasant 13, Connellsville 20, Uniontown 21, Braddock 22.

M. S. WOOD CO.: Cincinnati, O., Feb. 10—week.

NATURAL GAS CO.: Rochester, N. Y., Feb. 10-12, Syracuse 13-15.

NAT GOODWIN CO.: Washington, D. C., Feb. 10—week.

NEWTON BEERS CO: Lebanon, Tenn., Feb. 13, Clarksville 14, 15, Paris 17, Jackson 18, Union City 19, Cairo, Ill., 20, 21, Paducah, Ky., 22.

NELLIE McHENRY CO.: Buffalo, N. Y., Feb. 12, Hornellsville 13, Elmira 14, Binghamton 15.

NEGROTTO CO.: Eldora, Ia., Feb. 10—week.

OGARITA CO.: Petersburg, Ill , Feb. 10—week.

ONE OF THE BRAVEST CO.: Philadelphia Feb. 10—week; Jamestown 17, Warren 18, Aiken 19, Mansfield 20, Toledo 21, 22.

OLD HOMESTEAD CO.: Buffalo Feb. 10—week; Lockport 17, Oswego 18, Watertown 19, Rochester 20-22, Canandaigua 24, Geneva 25, Newark 26, Auburn 27, Syracuse 28-March 1.

ONE OF THE FINEST CO.: N. Y. City Feb. 10—week; Rochester 17—week.

OLD JED PROUTY CO.: Jersey City Feb. 10—week.

OUR FLAT CO.: Cincinnati Feb. 10—week.

OLIVER BYRON CO.: Brooklyn, E. D., Feb. 10—week; N. Y. City 17—week; Syracuse 24—week.

OUR GERMAN WARD: Mansfield, O., Feb. 12, Gallion 13, Marion 14, Urbana 15, Piqua 17, Greenville 18.

PAYMASTER CO.: Des Moines, Ia., Feb. 10-12, Sioux City 13-15.

PATTI ROSA: Birmingham, Ala., Feb. 12, 13, Selma 14, Montgomery 15, Columbus, Miss., 17, Aberdeen 18, Anniston, Ala., 19, Rome, Ga., 20, Knoxville, Tenn., 21.

PASSION'S SLAVE CO.: Marlborough, Mass., Feb. 12, Fitchburg 13, Salem 14, Lowell 15.

PECK'S BAD BOY Co.: Steubenville, O., Feb. 15.

P. P. BAKER CO.: Brooklyn, N. Y., Feb. 10—two weeks.

PAUL KAUVAR CO.: Boston Feb. 10—week.

PAT ROONEY CO.: Decatur, Ill., Feb. 12, Keokuk, Ia., 14.

PERT CO.: Reading, Pa., Feb. 10-12.

PARLOR MATCH CO.: Brooklyn, E. D., Feb. 10—week; Buffalo 18-20, Rochester 21-23.

PEOPLE'S THEATRE CO.: Girardville Pa., Feb. 10—week; Landsford 17, 18, Ashland 19-22.

PRINCE AND PAUPER CO.: N. Y. City, Feb. 3—indefinite.

PRIVATE SECRETARY CO.: Hoboken, N. J., Feb. 13-17.

ROSINA VOKES CO.: Boston Feb. 10—three weeks.

ROBERT DOWNING CO.: Watertown, N. Y., Feb. 12, Utica 14, 15, N. Y. City 17—week; Peekskill 24, Sing Sing 25, Kingston 26, Pokeepsie 27, Carbondale, Pa., 28, Allentown Mar. 1.

ROWCE-LANSING CO.: Lynchburg, Va , Feb. 12, Charlottesville, Va., 13, Roanoke 14, Staunton 15, Charleston, W. Va., 17, Huntington 18, Portsmouth, O., 20, Wellsville 21, Parkersburg 22, Corning, O., 24.

ROLAND REED CO.: San Francisco Jan. 27- two weeks.

ROBERT MANTELL CO.: Baltimore Feb. 10—week.

ROSE COGHLAN CO.: Louisville, Ky., Feb. 10-12, Frankfort, 13, Lexington 14, Springfield O., 15, Columbus 17-19, New York City 24—two weeks.

REUBEN GLUE CO.: Willimantic, Ct., Feb. 12, New London 13, Westerly, R. I., 14, New Bedford 15, Pawtucket 17, Malden, Mass., 18, Ipswich 19, Chilton, Conn., 20 Pitchburg 22, Philadelphia 24—week.

RAG BABY CO.: Cincinnati Feb. 10—week; Louisville Ky., 17—week; Philadelphia, Pa., 24—week.

RULING PASSION CO.: McKeesport, Pa., Feb. 15.

RHEA: North Adams, Mass., Feb. 12, Rutland, Vt., 13, Burlington 14, Montpelier 15, Concord, N. H., 17, Manchester 18, Exeter 19, Pitchburg, Mass., 20, 21, Lawrence 24, Attleboro 25, Waltham 26, Woonsocket, R. I., 27, Pawtucket 28, Bridgeport, Ct., Mar. 1

REDMUND-BARRY CO. St. Louis Feb. 10—week; Columbus O., 17—week.

SHE CO.: Terre Haute, Ind., Feb. 12, Indianapolis 13-15, Chicago 17—week.

SHENANDOAH CO.: New York City Oct. 22—indefinite.

SIBERIA CO.: Chicago, Ill., Jan. 27—three weeks; Detroit Feb. 17—week.

SUSPECT CO.: St. Louis Feb. 10—week; Chicago 16—week; New Orleans 24—week.

STUTTZ'S CO.: Albany, Tex., Feb. 12, Cisco 13-15.

SPIDER AND FLY CO.: Kansas City, Mo., Feb. 10 week.

SHADOWS OF A GREAT CITY CO.: Detroit, Mich., Feb. 10—week; Grand Rapids 17—week; Chicago 24—week.

STILL ALARM CO.: Providence, R. I., Feb. 10—week.

STANDARD THEATRE CO.: Gallipolis, O., Feb. 10—week, Chillicothe 17—week; Ironton 24—week; Portsmouth Mar. 3—week.

SHANTY QUEEN CO.: N. Y. City Feb. 10—week; Baltimore 17—week; Chicago 24—week.

STUART ROBSON CO.: Pittsburg, Pa., Feb. 10—week.

SAWTELLE COMEDY CO.: Ogdensburg, N. Y., Feb. 10—week.

STERLING COMEDY CO.: Punxsutawney, Pa., Feb. 10—week.

STREETS OF NEW YORK CO.: Philadelphia Feb. 10—week.

SILVER KING CO.: Sherman Tex., Feb. 15, Dallas 17, 18, Fort Worth 19, Waco 20.

STOWAWAY CO: Boston Feb. 10 — week; Lowell 17, Salem 18, Lynn 19, Attleboro 20, Brockton 21, New Bedford 22, Waltham 24, Fitchburg 25, Manchester, N. H., 26, Concord 27, Lawrence, Mass., 28, Haverhill March 1.

ST PERKINS CO.: Bushnell, Ill., Feb. 12, Galesburg 13, La Salle 14, Rock Island 15, Clinton, Ia., 17, Cedar Rapids 18, Waterloo 19, Albert Lea, Minn., 20, Mankato 21.

SWEET LAVENDER CO.: Tyler, Tex., Feb. 12, Texarkana, Ark., 13, Hot Springs 14-15, Little Rock 17-18, Helena 19, Memphis, Tenn., 20-22.

SALVINI: Philadelphia Feb. 10—week.

SCOTT COMEDY CO.: Brady, Pa., Feb. 10-12, Emlinton 13-15.

TWELVE TEMPTATIONS: Haverhill, Mass., Feb. 12, Lynn 13, Montreal, Can., 17—week.

THOMAS W. KEENE CO.: Brooklyn, E. D., Feb. 10—week; N. Y. City 17—week.

TWO OLD CRONIES: Kokomo, Ind., Feb. 12, Marion 13, Crawfordsville 14, Terre Haute 15, Cincinnati 17—week, Kansas City 24—week.

THOS. E. SHEA CO.: Jamestown, N. Y., Feb. 10—week; McKeesport, Pa., 17—week; Altoona 24-27, Harrisburg 28-March 1.

THROWN UPON THE WORLD CO.: Corry, Pa., Feb. 12, Salamanca, N. Y., 13.

TRUE IRISH HEARTS CO.: Philadelphia Feb. 10—week.

TWO SISTERS CO.: Philadelphia Feb. 10—week; Cleveland 17—week.

TIME WILL TELL CO.: Troy, N. Y., Feb. 12.

TIN SOLDIER CO.: Rock Island, Ill., Feb. 12, Cedar Rapids, Ia., 13, Des Moines 14, Council Bluffs 15, Lincoln, Neb., 17, Pueblo, Col., 20, Leadville 21, Salt Lake City 24-26, San Francisco March 3—two weeks.

TWO JOHNS CO: Harrisburg, Pa., Feb. 15.

TOWN LOTS CO: Pulaski, Tenn., Feb. 17, Columbia 18, Fayetteville 19, Murfreesboro 21, Gallatin 22.

THE WIFE CO.: New York City Feb. 10—week.

ULLIE AKERSTROM CO.: Toledo, O., Feb. 10—week; Tiffin 13, Bucyrus 14, Massilon 19, Akron 20, Warren 21, Erie 22.

UNCLE TOM'S CABIN (Rusco-Swift's) Co.: Jonesville, Mich., Feb. 12, Reading 13, Quincy 14, Coldwater 15.

UNCLE TOM'S CABIN (Stetson's) CO: Danville, Ill., Feb. 13, Decatur 15.

UNCLE HIRAM CO.: Binghamton, N. Y., Feb 12, Oswego 13, Ithaca, 14, Elmira 15, Waverly 17, Corning 18, Bath 19, Dansville, Pa., 20, Connellsville 21, Olean, N. Y., 22, Ashtabula, O., 24, Alliance 25, Warren 26, Youngstown 27, Ravenna 28, New Philadelphia March 1.

UNDER THE LASH CO.: Baltimore Feb, 10—week; Wheeling, W. Va., 20-22, Steubenville, O., 24, Canton 25, Massilon 26, Mansfield 27, Lima 28, Fort Wayne, Ind., March 1.

VERNONA JARBEAU Co.: Portland, Ore., Feb. 10—week.

VICTORIA VOKES: Harrisburg, Pa., Feb. 12, Carlisle 13, Allentown 15, Pottsville 18, Scranton 20, Elmira 22, Warren 24.

WOOD-ST. JOHN Co.: New Philadelphia, O., Feb. 12-15, Wheeling, W. Va., 17, Cambridge, O., 18, Coshocton 20, Lancaster 21, New Lexington 22.

W. L. SCANLAN: Boston Feb. 10—week.

W. H. CRANE: N. Y. City Jan. 13—eight weeks.

WHITE SLAVE CO.: Newark, N. J., Feb. 10—week.

WILSON BARRETT CO.: St. Louis Feb 10—week.

WAIFS OF NEW YORK CO.: Kansas City, Mo., Feb. 10—week; Sedalia 17, 18, Ft. Scott, Ark., 19, Springfield, Mo., 20, 21, Fort Smith, Ark., 22, Little Rock 24, 25, Pine Bluff 26, Decatur, Ala., 27, Birmingham 28-Mar. 1.

WOMAN AGAINST WOMAN CO.: Newark, N. J., Feb. 17—week; Lancaster, Pa. 24-26, Wilmington, Del., 27-March 1.

WAGES OF SIN CO.: Columbia, S. C., Feb. 12, Charleston 13, Charlotte, N. C., 17, Spartanburg 18, Gainesville 19, Newman 20, 21.

WORLD CO.: Meridian, Miss., Feb 12, Jackson 13, Vicksburg 14, 15, Baltimore 17—week.

ZIGZAG CO.: Cleveland, O., Feb. 10-12, Canton 13, Akron 14, Youngstown 15.

ZOZO CO.: New Orleans, La., Feb. 17—week; Mobile, Ala., 24, Pensacola, Fla., 25, Thomasville, Ga., 26, Jacksonville, Fla., 27, 28, St. Augustine Mar. 1.

OPERA AND CONCERT COMPANIES.

BOSTON IDEALS: Louisville, Ky., Feb. 10-12, Lexington, 13, Nashville 14, Chattanooga 15.

BOSTONIANS: Chicago Feb. 10—week.

BOSTON STARS: Oxford, N. C., Feb. 12, Durham 13, Winston, 14-15, Greensboro 17, Asheville 18, Charlotte, 19, 20, Athens, Ga., 21, Washington 22, Camden, S. C., 24, Sumpter 25, Darlington 26, Florence 27, Covington, Ga., Mar. 1.

BENNETT-MOULTON Co.: Indianapolis, Ind., Feb. 10—week.

CHARLES P. HIGGINS CONCERT CO.: Peoria, Ill., Feb. 12, Pekin 13, Washington 14, Eureka 15, El Paso 17, Fairbury 18, Delph, Ind., 20, Monticello, 22.

CASINO (Lamont) Co.: Atchison, Kas., Feb. 13, St. Joseph, Mo., 14, 15, Denver 17—week.

CARLETON OPERA CO.: Detroit, Mich., Feb. 10—week; Chicago 17—week.

DRUM MAJOR CO.: Cincinnati Feb. 10—week.

DUFF OPERA CO.: Chicago Feb. 10—week.

EMMA ABBOTT OPERA Co.: Richmond, Va., Feb. 12, 13, Norfolk 14, 15, Baltimore 17—week; Washington 24—week.

GRAU OPERA CO.: Fon du Lac, Wis., Feb. 12, Racine 13, Oshosh 14, Rockford 15, Milwaukee 17—week.

GILBERT OPERA CO.: Steubenville, O., Feb. 12, Wellsburg, Pa., 13, 15.

HATCH OPERA CO.: Shelbyville, Ill., Feb. 12, Pana 13.

JUCH OPERA CO.: Tacoma, Wash., Feb. 10—week.

McCAULL OPERA CO.: Baltimore Feb. 10—week; Washington 17—week; Philadelphia 24—four weeks.

NASHVILLE STUDENTS: Kingston, O., Feb. 12, Brockenridge 13, Chillicothe 14, Lacinde 15.

PEARL OF PEKIN CO.: Portland, Ore., Feb. 17—week.

SAID PASHA CO.: San Francisco Feb, 3—two weeks.

SWEDISH LADIES' CONCERT CO.: Kingston, N. Y., Feb. 14.

THOMSON OPERA CO.: Bay City, Mich., Feb. 12, East Saginaw 13, Chatham, Can., 14, Brantford 15.

THE GONDOLIERS (Stetson's) CO.: Brooklyn, Feb. 10—week.

WILBUR OPERA CO.: Pittsburg, Pa., Feb. 10—week; Pokeepsie, N. Y., 17—week; Springfield 24—week.

VARIETY COMPANIES.

AUSTIN'S AUSTRALIANS: N. Y. City Feb. 10—two weeks.

GUS HILL'S CO.: Rochester, N. Y., Feb. 10—week.

HARRY WILLIAMS' CO.: Paterson, N. J., Feb. 10—week; N. Y. City 17—week.

HOWARD BURLESQUE CO.: N. Y. City Feb. 10—week; New Haven, Ct., 17—week.

HERRMANN'S TRANSATLANTIQUE CO.: Lowell, Mass., Feb. 12, Salem 13, Haverhill 14, Portland, Me., 15, Boston 17—week; Rochester, N. Y., 24, 25, Detroit, Mich., 27-Mar. 1.

HYDE'S CO.: Pittsburg Feb. 10—week.

IRWIN BROTHERS.: Buffalo, N. Y., Feb. 10—week.

KENNELL'S CO.: Harlem, N Y., Feb. 10—week.

LONDON SPECIALTY CO.: Brooklyn, N. Y., Feb. 10—week.

LILY CLAY'S GAIETY CO.: Toronto, Can., Feb. 10—Buffalo 17—week.

NIGHT OWLS CO.: Washington, D. C., Feb. 10—week.

NELSON'S CO.: Newark, N. J., Feb. 10—week.

RENTZ-SANTLEY CO.: York, Pa., Feb. 12, Reading 13, Elmira 14, Corning, N. Y., 15, N. Y. City 17—week; Newark, N. J., 24—week.

REILLY-WOODS CO.: Philadelphia Feb. 10—week.

ROSE HILL'S CO.: Moline, Ill. Feb. 12, Rock Island 13.

VAIDIS SISTERS: Baltimore, Md., Feb. 10—week.

MINSTRELS.

BEACH-BOWERS' MINSTRELS: Columbus, Ind., Feb. 12, Franklin 13, New Albany 14, Lexington 15.

COLLIER'S MINSTRELS: Perry, Ia., Feb. 13, Des Moines 14, 15, Monroe 17, Newton 18, Grinnell 19, Gilman 20, Marshalltown 21, Toledo, O., 24, La Porte, Ind., 26, Waterloo 27, Cedar Falls 28.

CASAD'S MINSTRELS: West Point, Kas., Feb. 13, Norfolk 14, O'Neill 15, Rapid City, Dak., 17, Fort Meade 18, Sturgis 19, Deadwood 20, Central City 21, Lead City 22.

CLEVELAND CONSOLIDATED CO.: Lancaster, Pa., Feb. 14.

FIELD'S MINSTRELS: Richmond, Va., Feb. 12, 13, Washington, D. C., 14, 15, Annapolis, Md., 17, Frederick 18, Chambersburg, Pa., 19, Carlisle 20, Harrisburg 21, York 22.

GORMAN'S MINSTRELS: Marshalltown, Ia., Feb. 14

McCABE-YOUNG'S CO.: New Orleans, La., Feb. 10—week.

PRIMROSE-WEST MINSTRELS: Evansville, Ind., Feb. 12, Owensboro, Ky., 13, Nashville, Tenn., 14, 15.

RUSCO-SWIFT'S CO.: Mineral Point, Wis., Feb. 12, Platteville 13, Dodgeville 14, Lancaster 15.

WILSON'S MINSTRELS: Brooklyn, N. Y., Feb. 17—week.

MISCELLANEOUS.

BRISTOL'S EQUINES: Charleston Feb. 10—week.

BARTHOLEMEW'S EQUINES: Albany, N. Y., Feb. 10—week; Syracuse 17—week; Utica 24—week.

BUFFALO BILL'S WILD WEST: Naples, Italy—indefinite.

DAVIES' CO.: Hoboken, N. J., Feb. 10-12.

ELI PERKINS: Portsmouth, N. H., Feb. 13, Hope Valley, R. I., 14, Spartanburg, S. C., 15, Greenville 21, Newburg 22, Allerton, Ga., 24, Athens 25.

GEO. KENNAN: Milwaukee, Wis., Feb. 14, Chicago 15, Cincinnati 17, Pittsburg 18, 19, Cincinnati 20, Nashville, Tenn., 21, Chattanooga 22, Cincinnati 24, Columbus 25, Xenia 26, Cincinnati 27, Dayton 28.

HURLBURT'S EQUINES: Paulding, O., Feb. 13-15.

HOWORTH'S HIBERNICA: Scottdale, Pa., Feb. 13, Mt Pleasant 14, Connellsville 15.

KELLAR: Minneapolis Minn., Feb. 12.

OLIVER WREN: Stoughton, Wis., Feb. 14, Edgerton 15, Milton Junction 17, Jefferson 18, Columbus 19, Portage 20, Marston 21, Tomah 22, West Salem 24, Rushford 25, Lanesboro 26, Spring Valley 27, Austin 28.

MATTERS OF FACT.

Celie Ellis has made a distinct hit as Tessa in the original production of The Gondoliers by John Stetson's American company. Miss Ellis' delineation of that part has been favorably compared with her former notable success as Pitti-Sing. Her singing, acting and dancing in Gilbert and Sullivan's latest operetta leave nothing to be desired, and she is rapidly becoming a general favorite in comic opera.

Turner's banjos have not only come to the front in America, but they are much esteemed for their excellent tone in Europe. Mr. Turner's studio is next to the Parker House, on Sixth Avenue, where his instruction on this instrument is considered a privilege by lovers of "de ole banjo."

Manager P. Harris is now booking time for next season at his circuit of theatres conducted at popular prices in Washington, Pittsburg, Cincinnati, Louisville, St. Paul and Minneapolis, comprising six first-class houses.

Mrs. Georgie Dickson is at liberty.

Charles H. Day, late business manager of Cleveland's Magnificent Minstrels, is now in advance of The Private Secretary company, but will be

IN THE COURTS.

MARION MANOLA ENJOINED.

The controversy between Col. John A. McCaull and Marion Manola over the right to appear under the management of John Stetson in The Gondoliers company at the Amphion Theatre, in Brooklyn, was submitted to Judge Patterson of the Supreme Court last week. The temporary injunction has not been enforced, and was modified so that she was given leave to appear with Mr. Stetson until the decision upon the motion to continue the injunction was rendered.

A. H. Hummel, who appeared for Manager McCaull, claimed that Miss Manola's contract with the manager did not expire until next May, but under the plea of illness she left the company at Chicago and came to this city, apparently to recover her health. While here she entered into a contract with Manager Stetson at a salary of $200, an advance of $50 over that which Manager McCaull paid to her. Although she had requested Col. McCaull to accept her resignation, he had refused to do so.

Delancey Nicoll, representing Miss Manola, contended that as Manager McCaull had committed a breach of his contract with Miss Manola she was left free to make another engagement. He referred to the trouble between Miss Manola and Mathilde Cottrelly, while the company was at Chicago last December, brought about when Mme. Cottrelly learned that Miss Manola had signed a contract to appear with De Wolf Hopper's company, and said that Miss Manola considered that she was justified in leaving the company after having received such treatment. Under the circumstances Miss Manola did not consider that she was under any further obligations to Manager McCaull.

Judge Patterson on Monday last granted the injunction to restrain Miss Manola from appearing in any company or performance other than under Colonel McCaull's management. The Judge wrote an elaborate opinion sustaining the views expressed by Mr. Hummel. He cited the case of Daly *vs.* Smith, in which it is said, on a full reviewing of all the authorities, that there is "no reason why contracts for theatrical performances should stand upon a different footing from other contracts involving the exercise of intellectual faculties; why actors and actresses should, by the law of contracts be treated as a specially privileged class, or why theatrical managers, who have to rely upon their contracts with performers of attractive talents to carry on the business of their theatres should, with a large capital necessarily invested in their business be left completely at the mercy of their performers." The Judge proceeded to say "that actresses, like all other persons, should be held to a true and faithful performance of their engagements, and that whenever the court has not proper jurisdiction to enforce the whole engagement it should, as in all other cases, operate to bind their conscience, at least as far as they can be bound, to a true and faithful performance."

The claim of Miss Manola that she had been subjected to tyrannical treatment and even cruelty at the hands of Colonel McCaull's representative, Mme. Cottrelly, the Judge held was disproved by the subjoined letter, which Miss Manola wrote to Mme. Cottrelly:

MY DEAR MADAME.—Personally I should be most happy to remain with your company, but from a business standpoint I cannot do so, as I have two offers from other sources which exceeds yours fifty dollars per week. Whilst yours is most liberal of course if I can get a larger salary it is but natural I accept. Let me assure you, madame, it is but a business transaction with me; not for an instant has any personal objection entered or affected my decision. I only say this that you might know my feeling.

The judge further asserted that after he had examined the papers and read the two stories as told respectively by Miss Manola and Madame Cottrelly that he was compelled to say that he saw nothing whatever of satisfactory proof of the claim of the defendant that she had been ill-treated by Madame Cottrelly, but on the contrary, he was impressed with the fact that it was a mere afterthought and the above letter written by the defendant was the basis, to a very great extent, of his views of this phase of the case.

In conclusion the Judge said: "No question arises here as to the defendant not being able to support herself and child by reason of this injunction. The plaintiff desires her to go on with her contract and by doing so she can earn her salary of $150 a week. If she will not do so the fault is her own. On all the facts presented on these papers I am entirely satisfied that the order of injunction granted by Mr. Justice O'Brien should be maintained. I will entertain any motion the defendant may make with reference to the increase of the amount of the undertaking upon this injunction."

PRINCE KARL'S ROYALTIES IN LITIGATION.

Archibald C. Gunter has begun an action in the Court of Common Pleas against Richard Mansfield to recover a large sum of money which he says is due him from the production of Prince Karl. Mr. Gunter is the author of that play and owns the unpublished manuscript of it. He says that he delivered the manuscript of the play to Mr. Mansfield in January, 1886, when they entered into an agreement by the terms of which Mr. Mansfield agreed to produce the play and perform the leading character and pay him $15 for each performance, $7.50 for every Wednesday matinee and five per cent of the weekly gross receipts, over $3,000. Mr. Mansfield, according to Mr. Gunter, rendered statements and accounts of his performances up to the latter part of October, 1886, since which time Mr. Gunter declares to have received no payments and has no idea of the number of performances that have been given or what is due him. He, therefore, asks the court for an accounting. On behalf of Mr. Mansfield a demurrer to the complaint was interposed alleging that there were not facts sufficient to constitute a cause of action. Judge Daly on Saturday last decided that the complaint was not demurrable. He held that there was a good cause of action at law for a money judgment, and that the facts stated were sufficient to support the author's claim, in whose favor he rendered judgment on the demurrer.

JAMES DONALDSON APPOINTED RECEIVER.

In the suit brought by James Donaldson, who, with John F. Donnelly, has been proprietor of the Mount Morris Theatre, for a dissolution of their partnership, because of the alleged misconduct of Mr. Donnelly, Judge Patterson, upon the application of Messrs. Howe and Hummel, has appointed Mr. Donaldson receiver of the co-partnership property until the suit can be tried and settled.

ATTACHMENT AGAINST KAJANKA.

Alfred Van Buren company have a claim against Charles A. Miller and others, who are interested in the production of Kajanka, for $261 for bill posting done between Nov. 30, 1889, and Jan. 11. A suit for the amount has been brought in the Supreme Court. Judge O'Brien last week granted an attachment against the defendant's property in this State.

A RECEIVER FOR THE STILL ALARM.

Judge Lawrence, of the Supreme Court, has appointed Aaron Appleton receiver of The Still Alarm company pending the judicial settlement of the dispute over the play between Harry Lacy and Joseph Arthur.

INTERESTING COMMUNICATIONS.

THE SINGLE TAX CHIMERA.

To the Editor of the Dramatic Mirror:

SIR.—When a physician advertises some marvellous pill he has for sale, as a certain cure for all the ills that flesh is heir to, we do not hesitate a moment in calling him a quack. And when a self-styled reformer offers us some one social pill as a remedy for all our social diseases, it cannot be wondered at that sensible men should regard this also as mere quackery. For some things are absurd on their very face, and it is self-evident that no one measure will ever heal all the ills of society, any more than one marvellous pill will cure all human diseases.

Now, so far from its being true that the "single tax on land" would be a cure for all our social evils, it would only intensify and aggravate them, making the condition of the poorer classes worse than at present. At first thought one may be disposed to think that perhaps it might do some little good; but the more deeply it is considered the more mischievous it will be found to be. Just as those innocent and marvellous remedies for disease that are widely advertised (for the makers' profit) in the newspapers, are so often found upon being analyzed, to contain corrosive sublimate, strychnine or opium.

Mr. George professes to be a free-trader. But, of course, the "single tax on land" can only be justified on the principles of protection. Free-trade demands that the land, as well as the products, should be bought and sold freely, the price being governed by the great laws of demand and supply. To be a free-trader as to products and a protectionist as to land, shows how superficial a thinker Mr. George is. Of course he is fluent and plausible enough, as many superficial thinkers are.

To have a "single tax on land" is to leave the billions of capital invested in costly dwellings, banks, loans, railroads, commerce and manufacturers to go entirely untaxed; while the great load of necessary taxation is piled upon the land. What justice and fairness would there be in this?

Is not agriculture already sufficiently burdened? And could you burden it more without raising the prices of all its products? And how would that help the thousands who find it difficult even now to get enough to eat? It would be far better to lessen than to increase the taxes on land; and to have no taxes on the land would be a far wiser scheme than to have only a "single tax," and that put upon the soil, the very place of all others where it ought not to be put. I am half-tempted to propose a new rallying cry: "Tax, if you choose, everything else; but put no tax upon the farmers' land! Fetter not great mother earth!"

A wealthy citizen goes out into a country neighborhood and buys a farm of 100 acres. He builds a splendid residence at a cost of $100,000. He has millions of dollars invested in stocks and loans and mortgages. Around him are farmers, each also with his farm of 100 acres, but little else. One of Henry George's tax gatherers comes along and taxes with his necessarily heavy "single tax on land" each of these comparatively poor farmers just as much as he taxes their neighbor, the millionaire. Of course the millionaire might like it if he were a selfish man; but where does the benefit to the poor come in?

Should a poor man who owns a cheap little house pay as much tax as his wealthy neighbor who owns a dwelling worth $20,000—simply because his lot of ground is of the same size? That is what the "single tax on land" means. You can see where the advantage to the rich man comes in. Where is the gain to the poor?

Mr. George would make a struggling storekeeper, with an old three-story house, pay the same tax as a wealthy firm with a costly six-story building, if both were built upon lots of the same size. Would that be fair towards the poor storekeeper? Is not the present system much fairer?

What is said about the "unearned increment" has two sides to it. A man may lose as well as profit by the actions of his fellow citizens. When the great tide of the retail business moved from Second Street, Philadelphia, to Eighth Street, the property on the latter street rose, and there was an "unearned increment;" but the property on Second Street decreased in value. If society says that it rightly is entitled to the increase of value in one case, should it not hold itself liable for the decrease of value in the other? Land and houses are continually fluctuating in value, according to the flow of population. Lots in the mining towns of the West may be worth hundreds, perhaps thousands of dollars one year, and nothing the years after. Taxation, of course, increases or decreases, with this fluctuation of values.

"A short horse is soon curried," and this perhaps is enough to say of the preposterous "single tax" scheme. One poor man doubtless has profited by it; but I doubt that any other will. The present mode of taxing both land and houses—and the millions of personal property which can be arrived at without too much prying and lying—is undoubtedly much wiser and fairer than any "single tax" would be.

"Tax the value of the land out of existence," say the single tax advocates. Well, when it is taxed "out of existence," how shall we raise the millions required for the expenses of the city and State; and, if we are to have no tariff (as the free holders say) of the Nation? You have only the "single tax on land"—and when the assessors report joyfully that they can find at last no land having any value, what would even a twenty per cent. tax amount to? Such nonsense as it all seems!

HENRY PETERSON.

THE ARMY SIGNAL APPARATUS.

FT. HUACHUCA, Ariz., Feb. 4, 1890.

To the Editor of The Dramatic Mirror:

SIR:—Mr. Barnard and the dictionary undoubtedly have me on the "heliotrope" and the "heliostate." Nevertheless, the modern instrument used for army signalling is called the heliograph. "Heliotrope" and "heliostate" would no more be understood to mean the signal apparatus by those who use it than the word "transpire" is accepted by the toiling masses to mean sweat. *Vide* the same authority for heliotrope, which, by the way, is the sweeter smelling of the two.

Truly yours, ALLEN SMITH.

THE PHILADELPHIA PILFERER.

PHILADELPHIA, Feb. 6, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Your brief reference to the despicable method pursued by certain newspapers, in pilfering the columns of THE DRAMATIC MIRROR, under the cloak of originality, by mythological "special correspondents," is most commendable, inasmuch as it is a timely enlightenment for new subcribers to your excellent journal in this and other districts. It seems mean enough for a newspaper to pirate your special reports continually; but where no credit is given, it appears to be the height of journalistic piracy, and only indicates the dishonorable system, for which unfortunately, I believe, there is no consistent legal remedy.

The *Item* of this city has, for some time, been spasmodically publishing in the Sunday edition an amateur dramatic column, which is generally a confused mass of editorial and typographical errors. It is conducted by a boy, who is incompetent to give an intelligent, impartial or reliable criticism. A fair specimen of this is the criticism published on the 19th ult., of the admirable performance given by the Edwin Forrest Dramatic Association, a reliable account of which appeared in the *Press*.

In the face of conclusive proof of the foregoing, Mr. Fitzgerald, the "dramatic editor" of the *Item*, when approached on the subject, broke into an incomprehensible harrangue which defied gentlemanly consideration.

There is a paper in this city which is generally acknowledged to be "the bladder." It is not difficult to guess the name. On the opposite side take THE NEW YORK DRAMATIC MIRROR. It needs no flattering recommendation. The merit of the paper speaks for itself. Can any one wonder why it is the acknowledged organ of the theatrical profession?

H. H.

THE AMATEUR STAGE.

REVIEW OF THE SEASON.

The amateur dramatic season is now half over, but in truth it cannot be said that it has been a brilliant one.

Numerous new societies have been organized, but they have developed very little ability, and it is only a question of a few months when they, like many of their predecessors, will retire to obscurity. The large societies have brought out few *débutantes*, and those who have come to the surface have but faint hope of ever coming to the front again.

The Amaranth has produced three plays, one fairly well, another with pronounced success, while the third called for indifferent praise. Had the Amaranth selected a better or more suitable class of plays the result would have been quite different. Military dramas appear to be high in the estimation of some Amaranth officials, but their audiences evince little interest in them, while few of their dramatic corps are endowed with sufficient physique or ability to successfully portray the exacting characters generally found in such plays.

The Gilbert opened the season with a fine production of The Professor, but the other two performances, The Wife's Secret and Mixed Pickles, were not so successful. This society is seriously hampered by the lack of a good leading woman. None of the ladies in its corps are qualified for emotional characters, and, consequently, such parts have been entrusted to very inferior actresses with any but gratifying results.

The Melpomene has made remarkable progress this year, and is now looked upon as a formidable rival of the Amaranth and Gilbert clubs. Its three productions so far have called for much praise, not alone for the merit of the acting, but particularly for the wisdom displayed in the class of plays selected. The Melpomene alone lacks a good leading man, and when that want is supplied will be able to cope successfully with the older societies.

The Amateur Opera Association has given but one performance this season, and it met with poor success. This fact, however, only served to make the members more careful, and as a result they anticipate great things for their next production.

The Lyceum, Booth and Florence societies have not been distinguished for good achievements this season, but they promise to work hard to win success before they close.

In New York the Rival has been fairly successful, while its contemporary, the Amateur League, has met with so many reverses that it has finally suspended.

The Amateur Comedy Club held but one of its "ultra private theatricals" this season, and success did not set upon its endeavor.

The Columbia College Dramatic Club has fully upheld its reputation for artistic work and still promises great things before the season ends. But its adversary, the Harvard Hasty Pudding Club, has not yet been heard from. Still the Harvard boys may make the Columbians "smart" before the "flowers bloom in the spring."

The "swell" Metropolitan amateurs have been active up to date, and many charitable objects have greatly benefited as a result of their goodness, even though an indulgent public has not. They have given many clever performances, but generally their work is not even up to the average amateur standard.

The remainder of the season gives good promise. The prominent clubs are fully alive to what is expected of them, and are apparently determined to do their utmost to fulfill all expectations.

THE GILBERT IN THE GREAT PINK PEARL.

The Great Pink Pearl was presented by the Gilbert Society at the Brooklyn Academy of Music on last Monday evening. Laura Sedgwick Collins gave a fine delineation of Princess Pennikoff. Her dialect was perfect and her general work in the character imposing. Harry J. Stokum was timid in the early scenes of Prince Pennikoff, using a very poor dialect, but in the last act he rose to the strong situations and acted with skill. Libbie Healy was a sweet Mary and Belle Ouchterloney a conscientious Jessie. J. J. Darling's performance of the imposter, Sheen, lacked the essential spirit and dash, while John W. Noble sustained the role of the scheming Irishman, Gormani, with tact and ability. James J. Byrne was an efficient Valovitch, and W. T. Harris a clever Ivan. J. E. Quinn played Albert with much *finesse*, while M. H. Lindeman did a fine character sketch as George Lillicarp.

RAY REEN.

NOTES.

The fourth Smoking Concert of the Rivals was held at the Hotel Hungaria, New York, last Thursday evening.

Mrs. Wilbur A. Bloodgood, the well-known New York society amateur is sojourning at Nice, with her husband. Mrs. Bloodgood will not appear upon the amateur stage this Winter.

A private dramatic performance was given at the residence of A. S. Hewitt, No. 9 Lexington Avenue on Tuesday last. An adaption of Alice in Wonderland, which was arranged and rehearsed by Dion Boucicault, was produced. The characters were assumed by Miss Jeanne Turner, the Misses Hewitt, H. M. Jones and others. The guests were numerous and exclusively from the "400."

The Fulton Dramatic Society gave a performance last Wednesday evening at the Brooklyn Athenæum. The one-act comedy, The Ruling Passion, was performed by the following cast: Captain Montgomery, Edward [illegible]; Mrs. Snap, Charles G. Balmanno; [illegible], Isabel, Nellie Moseley; [illegible], Miller; Bettie, Fannie [illegible]. The [illegible] handsomely staged and [illegible]. The programme also included Ira H. Moore, C. T. Collin, and Sidney Mullins, recitations, and H. Martin, A. Taylor, and Howard Jaffray, vocalists. The entertainment concluded with a representation of The Eight Miserable Ruffians, the scenes and music being gleaned from Evangeline. The characters were ably assumed by C. L. King, E. D. Baker, H. M. Jaffray, J. J. Thornley, H. B. Uppjohn, and J. R. Pool.

The Booth gave a theatre party at the Brooklyn Academy of Music on Wednesday last in honor of Edwin Booth. The society was well represented, and presented the genial tragedian with a floral token in the shape of a banner suspended from an easel five feet high. Mr. Booth received the gift in his dressing room.

The Musical and Dramatic Society of St. John's church, in South Brooklyn, will present The Lancashire Lass on the evening of Feb. 28, with a good cast. The title-role will be played by Grace Hawthorn.

Esmeralda was recently presented in Denver by the Calhoun Dixon Dramatic Club. The performance took place at the Metropolitan Theatre and was well attended. Those in the cast deserving mention were: Frank Twitchel, E. H. Bancroft, Frank E. Walting, Rete West and Mattie Henton.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on proper or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

Alcott, Gypsy	Fisher, Pauline G.	Marston, Miss M.
Ashlin, Wilfred	Fischer, Alice	Mack, E. H.
A Night in Jersey.	Graves, John L.	McCaull, J. A.
Anderson, William C.	Gill, Mr.	Munn, Wm.
Alexander, Miss	Guy Bros. Minstrels, (Mgr.)	Newell, W. A.
Beesworth, Frank	Gardiner, Ella B.	Natali, Carlotta
Bauer, J. G.	Greene, Elsie	Norton, J.
Blake, H. C.	Greenwood, Marie	Nelson, Libby
Brooks, A. B.	Haverly, Burt	O'Brien, Arcole
Benton, Irene	Hawthorne, Nellie	Ong, Ella V.
Boobar, Geo. V.	Hall, N.	Perry, Fredrick
Bennett, Wm.	Hastad, H. E.	Pratt, Charles
Beers, Newton	Hanchett, David	Pendleton, J. F.
Bernards, Ada	Hayman, David	Physic, Jno
Barnard, Adolph	Hatfield, Jas	Paul, Oliver
Brady and Tannehill	Higgins, E. A.	Petrovsky, Marie
Bonner, Marjorie	Hayden, W. H.	Rosenthal, J. J.
Burbridge, C. J.	Hallman, Chas. N.	Ravenhidge, Geo. H.
Bryant, W. F.	Howard, Ada.	Russell, Tommy
Brooklyn, May	Hudson, Al (p'k'g'e)	Russell, Capt. M.
Cross, E. J.	Hamman, C. Sadachichi	Ring, J. J.
Coleman, J. J.	Hopper, Wallace	Rowella, Emma
Corrigan, J. F.	short and Hand	Rice, Ed
Coffin, Harry	Irving, Phil H.	Ray, Ed
Cotton, Nina	Carpenter, Annie	Reed, Geo. W.
Cameron, Ellen	Campbell, Isabel	Schultz, E. D.
Cameron, Josephine	Cooper, Chas.	Sheldon, A. J.
Cooper, Chas.	Dacre, Annie	Stephens, W.
Drout, Robert	Dell, Wm.	Sweeney, Carrie
Deverill, May	D'Arcy, Lorena	Stringham, Mrs. S.
Dunne, J. W.	Dietz, Frank	Smith, Geo. R.
Dixon, Fred	Davidge, Wm.	Smart, Harry C.
Davis, C. H.	De Lang, Louis	Standish, Helen
Dean, J. C.	Devereaux, Mrs. J.	Sully, Dan
Doud, Frank	Dittman, C. H.	Stern, Ben
Everhart, Geo.	Edgar, George	Stuart, Wm.
Eversole, Wm.	Elten, Alice	Sewell, Harry W.
Emmet, Grace	Ellson, Jennie	Stuart, Trixy
Edwards, W. H.	Finch, Alice	Shackford, Chas.
Flack, W. E.	Feeley, Al	Stone, Carrie Louise
Field, Francis	Field, Al G.	Sargent, Henry
Fowler, John	Forman & Morton	Tyler, Odessa
Fisher, Pauline G.	Fischer, Alice	Turned Up Co.
Graves, John L.	Gill, Mr.	Tyler, Mrs. F.
Guy Bros. Minstrels, (Mgr.)	Gardiner, Ella B.	Turner, Carrie
Greene, Elsie	Greenwood, Marie	Tabor, Cyril
Haverly, Burt	Hawthorne, Nellie	Thorne, Edith
Hall, N.	Hastad, H. E.	Vining, Miss B.
Hanchett, David	Hayman, David	Varrey, Collin
Hatfield, Jas	Higgins, E. A.	Weston, Frank
Hayden, W. H.	Hallman, Chas. N.	Walters, Rex F.
Howard, Ada.	Hudson, Al (p'k'g'e)	Wallis, Jas.
Hamman, C. Sadachichi	Hopper, Wallace	Walter, A.
short and Hand	Irving, Phil H.	White, Thos. F.
Carpenter, Annie	Jones, L. C.	West, J. Clamour
Cameron, Ellen	Jarrett, H. C.	Washburn, L. W.
Campbell, Isabel	June, George W.	Williams, Dan
Cooper, Chas.	Jones, E. C.	Walton, Lelia M.
Dacre, Annie	James, Louis	Williams, Geo.
Drout, Robert	Jeffries, Maud	Williams, C. J.
Dell, Wm.	Keniston, Emily	Wilcox, Josephine
Deverill, May	Kendrick, Frank	Wiley, Dora
D'Arcy, Lorena	Kerr, George	Young, Sam
Dunne, J. W.	Lewis, Arthur	Zimmerman, E. E.
Dietz, Frank	Lean, Ada.	
Dixon, Fred	Learock, Geo.	
Davidge, Wm.	Lykens, W. L.	
Davis, C. H.	Linden, Frank	
De Lang, Louis	La Verne, Lucile	
Dean, J. C.	Lackaye, Wilton	
Devereaux, Mrs. J.	Lorraine, Lena.	
Doud, Frank	Leonard, G. Herbert	
Dittman, C. H.	Luse, H. P.	
Everhart, Geo.	Miska, Mlle. L.	
Edgar, George	Maurice, J.	
Eversole, Wm.	McAllister, Phena	
Elten, Alice	Meade, F. Gardon	
Emmet, Grace	McGrath, Thos. H.	
Ellson, Jennie	Mortimer, Chas.	
Edwards, W. H.	Moore, W. H.	
Finch, Alice	Murdock, Mortimer	
Flack, W. E.	McDonald, Frank	
Feeley, Al	Miller, George S.	
Field, Francis	Macallus, Kittie	
Field, Al G.	Marion, F. S.	
Fowler, John	Marriott, Charles	
Forman & Morton	McGregor, Annie	
	McCaul, C. D.	
	Moulton, Geo.	
	Mitchell, Flora	
	Mentayer, W. A.	
	Moore, Miss Mary	
	McCormack, Lenden	
	Maffet, Jas. S.	

GLEANINGS.

ROLAND REED has been playing to excellent houses in San Francisco in his popular play, The Woman Hater.

FANNIE L. LEWIS and Kirk Armstrong are negotiating with C. N. Edwards for his latest comedy success, A Dark Horse.

IT is said that Gus Williams created quite a sensation in Boston last week with his new song, "Up Goes Guggenheimer," a parody on "McGinty."

EMMETT CORRIGAN says he resigned from the Roger la Honte company a week before its final wind-up. He opened the following Monday with the Patti Rosa company.

MRS. FOSTER REYNOLDS, formerly Lizzie Hollywood, of the Hollywoods, recently presented her husband with a nine-pound little girl. The child was born in Indianapolis.

MAUD EDNA HALL, who made her debut in The Bells of Haselmere this season, has been engaged by Fred. Bryton to assume the leading feminine role in Forgiven, after Feb. 22.

THE Third Avenue Opera House, near 150th Street, New York City, is to open with a strong opera company about Feb. 24, under the management of Howard and Silverstein.

FRED. C. BROOKS, who is now with In the Ranks company, has been engaged by Col. William E. Sinn for the production of Good Old Times next season.

H. T. WILSON has resigned his position as business agent of the Victoria Vokes company. He has been suffering from a severe attack of nervous prostration, and, on the advice of his physician, has gone to Mason, N. H., to recover his health.

MME. DUBARRY, a foreign actress, is to appear at the Standard Theatre in March, presenting Leah, the Forsaken, at a matinee, to which the press and managers of the city are to be invited. Gustave Frohman is arranging the preliminaries.

GRATTAN DONNELLY'S new Irish-comedy drama, The Millionaire, is to be produced by Daniel Sully in New York early in April. As this is Mr. Donnelly's first attempt in emotional drama the result will be awaited with curiosity. The cast is not yet completed, but it promises to be of exceptional strength.

SIDNEY R. ELLIS writes that he recently secured a band of genuine Tyrolean singers lately arrived from Salzburger, Germany, for Charles A. Gardner in Fatherland. This company, which sustained the loss of two of its leading members in the Chesapeake and Ohio Railroad disaster a month ago, has been reorganized.

JOHN W. FAEZ writes objecting to an item in THE DRAMATIC MIRROR of the 18th ulto., concerning Mr. Maley's statement that he was obliged to close the Nellie Free company on account of poor business. Mr. Free declares that the "poor business" of the company was solely owing to mismanagement on the part of Mr. Maley, and that there were other reasons which made Miss Free hasten to sever their business relations.

R. D. MACLEAN and Marie Prescott, after their present successful engagement at the Windsor Theatre, will devote a week to getting ready for their Spartacus, The Gladiator and Harmachis and Cleopatra tour. Mr. MacLean is enthusiastic over his Spartacus enterprise. He will have all of the costly scenery, armors and trappings with which the piece was produced under Joseph H. Mack's management.

A NOVEL entertainment will be given at the Berkeley Lyceum on the evenings of Feb. 21 and 22, for the benefit of the Messiah Home for Children. A number of prominent artists, including Carroll Beckwith, George Brush, William A. Chase, H. Le Grand Cannon, J. W. Champney, J. H. Dolph, Lockwood De Forrest, Gilbert Gaul, E. L. Henry and others have prepared scenes from their favorite authors, arranged in the form of tableaux with living figures.

BY an oversight the report of the Jersey City Academy of Music was omitted in our summary of the season's business. Mrs. William Henderson, the lessee of the Academy, and her son, Frank Henderson, who attends to the business management of the theatre, both report that the business done by the various attractions booked this season has been eminently satisfactory. The house enjoys the confidence and the patronage of the best class of theatregoers in Jersey City.

WITH the approach of Spring active preparations are going forward among the large railroads to secure Summer patronage. The Erie Railway Passenger Department has issued an interesting and nicely-printed publication, "Suburban Homes," giving the distances, rates of fare, peculiarities, and character of soil, population, and average value of lands and houses along its line. It is a useful little book.

ROSINA VOKES interviewed recently in Rochester expressed herself on the question of the much abused perruque: "In my opinion," she said, "every actress ought, as far as possible, to rely upon her own hair. A wig, however becoming, is an inanimate thing and not in sympathy with the expression of the face. You see when I raise my eyebrows my hair moves also; if I wore a wig this would not be so. My eyebrows might almost touch the wig, but the latter would not budge. In this way the expressions of the face lose effect."

A GRAND testimonial benefit is to be given to Frank Girard, the well known actor, on the evening of Sunday, Feb. 16. Manager J. M. Hill has voluntarily donated the use of the Standard Theatre on that occasion. Mr. Girard has for years been in the van whenever there was an appeal for aid from the profession, and many a benefit in the past would have fallen to the ground but for the work which he did in connection with it. It is little wonder, therefore, that his friends deem him entitled to some recognition for his large-hearted benevolence.

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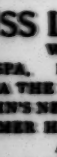
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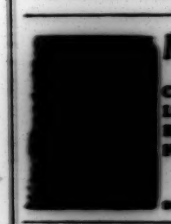
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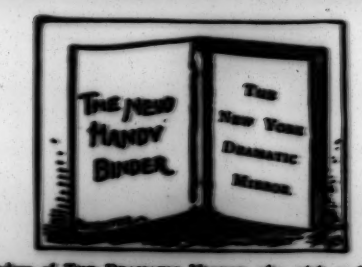

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You are hereby notified of my acquisition from Victorien Sardou of the exclusive right to produce THEODORA, and that I will PROSECUTE BY INJUNCTION, for DAMAGES and OTHERWISE, to the full extent of the law, any one producing or permitting the production of said play without my permission in the United States and Canada.

FANNY DAVENPORT.

A. J. DITTENHOFER, Counsel.